DAVID MASLANKA AND HIS WORKS FOR THE BASSOON

by

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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music
Indiana University
December 2020

Accepted by the faculty of the
Indiana University Jacobs School of Music,
in partial fulfillment of the requirements for the degree
Doctor of Music

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October 29, 2020

Acknowledgements

Completing this document is the culmination of not only years of my work, but that of the many people who have supported me throughout my education. I am eternally grateful to all of these people for their time, encouragement, and love.

My thanks to Matthew Maslanka, Richard Nobbe, and Sanjeet Mann for their help gathering resources on David Maslanka's early life as well as his correspondence with various people. Also, to John Steinmetz for sharing his memories of David, particularly regarding the early bassoon works. I am grateful to Per Hannevold, not only for taking the time to be interviewed for this project, but for commissioning the sonata in the first place.

I am very fortunate to have had wonderful and inspiring bassoon teachers throughout my college career. My thanks to Bill Ludwig, Kathleen McLean, and Tina Carpenter for shaping me into the musician I am now. I am also grateful to the other members of my committees, Marianne Kielian-Gilbert, Otis Murphy, Howard Klug, and Kyle Adams for giving their time to help guide my doctoral degree and this document. Another teacher, Steve Innis, is responsible for igniting my love of music theory and awakening me to real music performance.

My education was supported every step of the way by my parents, Rex and Kay Bell, and by my grandmother, LoLo. They instilled a love of learning in me and nurtured my interests, they dreamed of me having a great education and made sure that I got it. Finally to my wife Kathleen—who is proof that good things come to those who show up early to orchestra rehearsal—I am grateful for your love and support throughout writing this document.

Finally, my thanks to my mom, my mother-in-law Beverly Carter, and Steve Innis for being such fantastic editors.

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Chapter 1: THE LIFE OF DAVID MASLANKA

American composer David Maslanka (1943-2017) composed extensively in virtually every genre but is especially known for his many compositions for wind instruments. His works for wind ensemble, which includes eight of his ten symphonies as well as many stand-alone works, are frequently performed. Additionally, his chamber music for winds in various configurations has established itself in the repertoire for its diversity, complexity, and powerful emotional content. Even at its most technical, Maslanka's music has at its core lyricism and tonal harmony. For this document I will be focusing on his solo works for the bassoon, with special emphasis on his *Sonata for Bassoon and Piano* (2004).

When composing, Maslanka utilized active imagining—a term borrowed from the philosophy of Carl Jung—to tap into his subconscious, entering a meditative, dream-like state from which the music flowed. He initially became aware of Jung's philosophy at the suggestion of his therapist to help him work through a particularly difficult chapter in his life. In the next chapter, we will delve more deeply into his compositional process, but first an in-depth examination of his life is necessary to place his musical identity into context.

David Henry Maslanka was born August 30, 1943 in New Bedford, Massachusetts. He was the youngest of three sons born to first generation Polish American parents and a family that included many amateur musicians on his mother's side. In a 2001 interview with Thomas Ambrose, Maslanka describes their activities:

> My mother was the only one [of my parents] that had some small training; she had a few piano lessons as a child. The music in the family seemed to come through that side. Her father played violin, her uncle played clarinet and they would often get together and play. Her father also, apparently as a hobby, made violins. There were six or eight that he produced but I never saw one. So there was that musical aspect coming through there, but there was no training in my mother's generation. They didn't have the money for it. [1]

[1] Robert Ambrose, "An Analytical Study of David Maslanka's Symphony No. 2" (DM diss., Northwestern University, 2001), 11.

Other than these early experiences of family members playing music together, Maslanka had the "normal" elementary music education. This early schooling culminated in taking up the clarinet in the fourth grade, the instrument that he would continue playing throughout college and for which he would write many of his solo compositions. Throughout his public-school career, he sought out opportunities to challenge himself musically, especially pursuing playing opportunities outside of his school bands. These included playing with a town band in the summers, the Massachusetts All-State Band, and taking private lessons through the New England Conservatory with Robert Stewart, who subbed with the Boston Symphony Orchestra. Lessons with Stewart led to him playing with the Greater Boston Youth Orchestra during his senior year of high school. In an interview with Ambrose, Maslanka described playing with that ensemble:

> Marvin Rabin was the conductor when I was there. He was a good musician and a good conductor. He was the first real musician that I ran into as a conductor and the music we played was real music. We did the "Prelude to Act III" of Die Meistersinger, we did Russian Easter Overture, and the Sibelius Violin Concerto. We did the American Sinfonietta of Morton Gould. There was also a commissioned piece for chorus and orchestra, and we had a joint venture with the Manhasset Long Island high school choral group and we did a performance of that at Carnegie Hall. That was in the spring of 1961.[2]

Maslanka credits another local musician from his youth as having a strong influence on his later compositions: Mrs. Smith, who played piano for the church Maslanka attended as a teenager. He specifically credited her influence in the development of his seventh symphony and described her playing:

> Mrs. Smith was a local piano teacher, and she did pre-service improvisations, usually around hymn tunes. She also accompanied hymns in the service, and any vocal numbers that were brought in. She had a very fluent, embellished kind of playing manner.[3]

After graduating from high school, Maslanka attended Oberlin Conservatory as a clarinetist, majoring in music education. It wasn't long until he tried his hand at composition. In his interview with Ambrose, Maslanka describes his first attempt at composition:

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[2] Ibid., 13-14.
[3] Lane Weaver, "David Maslanka's Symphony No. 7: An Examination of Analytical, Emotional, and Spiritual connections Through a 'Maslankian' Approach" (DMA diss., University of Kentucky, 2011), 15.

> I had a roommate who was a violinist… He was always writing eight measures of a string quartet and I said, "I can do that." So, I wrote about ten or twelve pages of a string quartet in a very rudimentary, "Theory One" kind of style. So that was the first time I realized I could put notes on paper and that I liked doing it.[4]

Maslanka continued to compose throughout his freshman year, writing small works for his own enjoyment. Then at the end of the year, he approached Joseph Wood, one of the composition teachers, hoping to be admitted to the sophomore composition class.

> I pursued in that first year to try to write stuff and then at the end of the year I showed it to Joseph Wood who ran the composition class for second year [students]. He was a scary guy [laughter]. His persona was the great stone face, very gruff… so I knocked on his door with some trepidation. The door opened… and his face showed itself at the door in a very stark and ungiving way. I mentioned something about wanting to study composition and I had my compositions with me. He said, "Well I'll look at them," and he closed the door. I came back sometime later, and he took out the stuff and started to bark and laugh and said, "Trying to write something modern, huh?" [laughter] So that was the beginning of it all and he let me take the class.[5]

He continued composing throughout his undergraduate years but concentrated primarily on clarinet and was still a music education major. While Wood was the first person to encourage Maslanka to pursue a career in composition, he also had several other influences during those years that encouraged him to continue composing. These included several prominent composers who visited Oberlin, including Igor Stravinsky and Elliot Carter.[6] He recalled being especially inspired by a performance of Stravinsky conducting his own *Symphony of Psalms.*[7]

During his junior year, Maslanka studied abroad at the Mozarteum in Salzburg with the composer Cesar Bresgen, who was well-known in Austria although less so internationally. Nevertheless, Bresgen and Maslanka got on well together and his time there affirmed Maslanka's desire to be a composer. Additionally, while he was in Salzburg, Maslanka continued performing on the clarinet, notably performing Mozart's *Requiem*.

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[4] Ambrose, "David Maslanka's Symphony No. 2," 14.
[5] Ibid., 15.
[6] Otis Murphy, "A Performance Guide to David Maslanka's Concerto for Alto Saxophone and Wind Ensemble" (DM diss., Indiana University, 2006), 1.
[7] Stephen Bolstad, "David Maslanka's Symphony No. 4: A Conductor's Analysis with Performance Considerations, (DMA diss., The University of Texas, 2002), 2.

Following his time abroad, Maslanka returned to Oberlin to complete his music education degree but skipped the extra qualification requirements to actually teach in public schools. His time in Europe helped him decide that his passion lay in composing, rather than band directing. He applied to graduate programs in composition at Michigan State as well as the University of Illinois. He decided to attend Michigan State, enrolling in a combined master's and doctoral program, studying theory with Paul Harder and composition with H. Owen Reed.[8] Regarding Reed, Maslanka observed:

> It was a fatherly kind of affection that he had for me and I developed something of that relationship to him. I was a very depressed and alone person at that point in my life. But that was a point of reference that finally was a solid one where I could relate to a person that I could see both as a decent man and as an accomplished professional... He was a consistent, good person.[9]

Reed's instruction combined diverse topics, including experimental and contemporary compositional techniques, while remaining grounded in traditional methods. Perhaps most importantly, his teaching emphasized the music of Bach, a source of inspiration that would continue to affect Maslanka for the rest of his compositional career.

While at Michigan State, Maslanka worked as a copyist, first for Reed, then for several other composers. Stephen Bolstad asserts, "This work (as a copyist) was influential in his development as a composer because it allowed him to study the inner working of many composers, including Michael Colgrass."[10] After completing his master's degree in 1967, Maslanka married his first wife, Suzanne, and accepted a position at the State University of New York, in Geneseo. His four years at Geneseo, where he taught music theory and composition, were essential because they gave him time to develop as a composer, transitioning from being a student of composition to a professional composer. While there he completed his doctoral requirements and in 1971 was awarded a PhD in composition, submitting two pieces as a final project: his *First Symphony* and his only string quartet.[11]

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[8] Ambrose, "David Maslanka's Symphony No. 2," 17.
[9] Ibid, 17.
[10] Bolstad, "David Maslanka's Symphony No. 4," 3.
[11] Ambrose, "David Maslanka's Symphony No. 2," 18.

While he spent only four years at Geneseo, it was during this period that he established himself as a legitimate new voice in musical composition. Also during this time, his first child, a son named Stephen, was born in 1972. Composed in the same year, his *Duo for Flute and Piano,* had the dual distinction of being what he termed his first mature composition and the piece that began an association with the Eastman School of Music. After reaching out to Sidney Hodkinson, a composer at Eastman, the *Duo for Flute and Piano* was performed by Eastman's new music ensemble, Musica Nova. This association continued to fuel Maslanka's early career: his first piece for wind band, the *Concerto for Piano, Winds, and Percussion,* was composed for the Eastman Wind Ensemble and would be premiered by that group in 1979 with Frederick Fennell conducting and William Dobbins at the piano.[12] Finally, during his last year at Geneseo, he won his first National Endowment for the Arts grant, the first of almost a dozen grants or fellowships he would receive. This gave him the opportunity to focus all of his attention on composition.

The next couple of years were a difficult period consumed by turmoil in his personal life. After composing his *Concerto for Piano, Winds, and Percussion*, he suffered a period of serious mental stress, leading to therapy.[13] In a letter to fellow composer Michael Colgrass, Maslanka expressed his self-doubt:

> Why is it that you go on writing music? The answer, obviously, is that you love it, but as a composer among composers I feel myself to be a shrub in of [sic] forest of trees. My voice is lost and will stay lost except for an accident of fate.[14]

Then, in the fall of 1974, he began teaching at Sarah Lawrence College, and a breakthrough in therapy changed his worldview as well as his compositional process. At his psychologist's recommendation he began studying the philosophies of Sigmund Freud and Carl Jung. These, according to Maslanka, "profoundly affected my composing life."[15] Jung's philosophy of active

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[12] Bolstad, "David Maslanka's Symphony No. 4," 4.
[13] Weaver, "David Maslanka's Symphony No. 7," 17.
[14] David Maslanka, "Catch-22 for Composers: You Need Another Job to Support Yourself," *New York Times*, August 18, 1974.
[15] Kimberly Wester, "Expressive Interpretation in David Maslanka's "Eternal Garden: Four Songs for Clarinet and Piano,"" (DMA diss., University of Washington, 2013), 13.

imagining was particularly influential on Maslanka's compositional process. *The Cambridge Companion to Jung* describes active imagining as "a temporary suspension of ego control, a 'dropping down' into the unconscious, and a careful notation of what one finds, whether by reflection or some kind of artistic self-expression."[16]

Paradigm shifts meaningful enough to guide forty years of artistry do not happen overnight, nor are they easily assimilated when they do. This was difficult but vital time for Maslanka, and the mental stress resulted in him taking nearly a year off from composition. Returning to composition in 1977, Maslanka began incorporating these ideas into his compositional process. At the same time he also noted that his style became more tonal and melodic, particularly after 1980.[17] The composer who earned the review "Trying to write something modern, huh?"[18] from his first composition teacher evolved into a melodically focused writer, drawing inspiration from "that other place". He later described the process:

> "My music has always surprised me. It seems to come out of some place deeper than my conscious mind, and to give me powerful musical feelings that I could not consciously think up. This means that I don't and can't pre-plan musical compositions. Pre-planning creates a box which immediately limits what the full expression of the music might be."
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> "I am interested primarily in trying to write a good melody, and then to find the sense of continuous line and power through a whole piece. I am my first audience and first critic. When I am writing I can feel when something doesn't have full power, and I will work until that power is felt. Once something is right I experience what I call the 'click of rightness.' Once that happens I know that the thing is right, and I don't fuss with it anymore. The 'click of rightness' applies to everything from single moments to whole movements to whole pieces."[19]

His bassoon pieces illustrate this transition well: his first piece for bassoon, *Orpheus* (composed in 1977), which portrays the Greek hero Orpheus' journey to the underworld to save his wife, Eurydice, contrasts sections of angular dissonance with smooth, melodic, tonal sections.

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[16] Polly Young-Eisendrath and Terence Dawson, *The Cambridge Companion to Jung,* (Cambridge, UK: Cambridge University Press, 2008), 7.
[17] Weaver, "David Maslanka's Symphony No. 7," 18.
[18] Ambrose, "David Maslanka's Symphony No. 2," 14.
[19] David Maslanka, "David Maslanka: an Introduction," accessed July 4, 2020, https://davidmaslanka.com/david-maslanka-an-introduction/.

Similarly, his next piece for bassoon, *Music for Doctor Who* (1979), juxtaposes multiphonics and cluster chords with soaring melodies and tonal triadic harmonies. Leaping forward thirty years to the *Sonata for Bassoon and Piano* (2004), his style is even more tonal and melodically-oriented.

Maslanka's time at Sarah Lawrence was not without turmoil. He never felt secure in his position there; it was also in this period where he and his first wife divorced. In a letter from the fall of 1977 to fellow composer Barney Childs, Maslanka discussed his plans for *Orpheus* and described his anxiety:

> …the annual psychic wrenching is taking place: will they or will they not extend my contract. It's about time they viewed me as a valuable property. If they won't or can't then it's good bye. No more attempts to ingratiate myself…. if I'm not with Sarah next year I have half a mind to take a sabbatical (now two years overdue). If I can put together unemployment, a grant or commission and some copy work on the side I might be able to take off 8 months or more. Just a thought—we'll see.[20]

In addition to a candid look into his lack of security in his position at Sarah Lawrence, this reveals his desire to leave academia and compose full time. It would not be until 1990, more than ten years later, that he would finally take his leave from university teaching, as well as New York City, to move to Montana and dedicate himself fully to composition.

In another letter to Childs from the fall of 1979, David reveals that he will be remarrying in 1980. His description of this decision reveals the influence of cues from his subconscious and feelings on important events in his life:

> News: Alison and I will be married on January 12. Who knows why these things happen. I thought things were perfectly fine the way they were. But the clouds parted, the fog lifted, the mist cleared and I had the compelling urge to marry.[21]

In the next paragraph, David also shares that he has been let go from Sarah Lawrence, again reiterating his frustration with life in academia:

> My firing is viewed by some as an institutional move away from competence and rigorous thinking toward a more relaxed and on the surface "inviting" atmosphere. In other words, I'm not flashy enough. That is it for academia. They are too crazy for me. I may teach again but only if it's convenient to me. We will be staying in NYC for the sake of my son and for Alison's school. Now I have to think through, now I want to make my bucks and then the switch. Maybe I've been hopelessly

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[20] David Maslanka, letter to Barney Childs, October 15, 1977.
[21] David Maslanka, letter to Barney Childs, November 21, 1979.

> naïve all these years but academia now reveals itself as rife with pretense, hypocrisy, and political maneuvering.[22]

Alison suggested another book that would also be enormously influential to David's composing life: Michael Harner's 1980 book, *The Way of the Shaman.* Harner's book explores shamanistic traditions across the world, seeking commonalities, and details their various utilizations of altered states of consciousness. Such states can enable a shaman to "contact and utilize an ordinarily hidden reality in order to acquire knowledge, power, and to help other persons."[23] These ideas combined neatly with the Jungian concepts that were previously introduced to him by his therapist: shamanic altered states of consciousness with Jungian "dropping down into the unconscious." The confluence of the writings of Jung and Harner with Maslanka's compositional process will be further discussed in Chapter 2.

The *Concerto for Piano, Winds and Percussion* (1976) continued to create opportunities for Maslanka. Following its premier in 1979 by the Eastman Wind Ensemble, it was performed at Northwestern University, conducted by John Paynter. Paynter, along with his wife Marietta, commissioned a work of their own by Maslanka, *A Child's Garden of Dreams.*[24] This piece was his first large-scale work after emerging from therapy, turning to a more tonal style, and embracing Jung's active imagination concepts. It remains one of his most popular and most frequently performed works.

In 1980, Maslanka's third child was born, a son named Matthew. He would go on to assist his father by preparing his manuscripts and accompanying him on trips. Matthew currently runs the Maslanka Foundation and travels as a clinician and ambassador for his father's music. In an email to me, Matthew described his father's music:

> The magic of dad's music came from his relentless drive to find the true heart center of musical sound. He found that through active dreaming and meditation. He was ruthless in paring music down to its essential character. Certain motives and melodies recur in his music. Every time they came up, there was something new to

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[22] Ibid., 1.
[23] Michael Harner, *The Way of the Shaman,* (San Francisco: Harper & Row, 1990), 20-21.
[24] Bolstad, "David Maslanka's Symphony No. 4," 5.

> learn in them, something further to explore. His whole body of work to me seems like one long meditation on the nature of transformation, energy transfer, and honesty.[25]

Despite his feelings about academic life, Maslanka took a one-year position at New York University teaching music theory. The next year he applied for a similar position in the City University of New York system, at Kingsborough College. He accepted that position with tenure in 1981 and remained there for the rest of his time on the East Coast, until 1990. His students there were not typical university students; they were a diverse group of musicians of all ages, most of whom were already professional musicians in various genres. They exposed him to a wide range of music and let him really develop his teaching skills:

> I spent nine years there which was again a very out of the way place as far as New York goes. If you were going to study music it was not a place that you would go. But it did provide me with the enormous experience of teaching that I wouldn't have had otherwise. The main thrust of the program was to bring in people who were professional musicians in pop and jazz and wanted to have some kind of music degree, particularly in education. So I wound up with classes of men and women who were in their late 20's, 30's, 40's, and sometimes older; a very mixed population of people, a fascinating bunch. So I got into a whole bunch of music that I would not have otherwise thought about. I was teaching basically music theory. I taught general music as well and sometimes piano class and the occasional private student.[26]

Another benefit from his time at Kingsborough College was that he had plenty of extra time to continue composing. In fact, it was at Kingsborough that he composed some of his most well-known pieces, including the *Symphony No. 2, Symphony No. 3,* and *In Memoriam,* all of which have been the subject of doctoral dissertations. Also in this period, he composed the first two woodwind quintets (in 1984 and 1986 respectively), and in 1985 his daughter Kathryn was born.[27]

In 1990, Maslanka and his family decided to move from New York City to Missoula, Montana. In a 1994 interview with David Booth, Maslanka described the decision:

> ...the move to the west was, I think, probably fueled by my wife first. She grew up in the east as well, in New York, but she always had the feeling that she wanted to move out there. The west was part of her world somehow or other. She was interested, quite interested, in fact, in horses and wanted to go into horse

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[25] Matthew Maslanka, e-mail message to Conor Bell, June 26, 2019.
[26] Ambrose, "David Maslanka's Symphony No. 2," 20.
[27] Ibid., 21.

> training....We both began to think about it, because we were living in New York City, and we both began to do what I do when I start composing or anything. I used to start imaging—start imagining what the future was like, and we both, in our imaging work, began to see the same kinds of pictures—that is, mountains, pine trees, and open spaces. And so, we began to try to find out, by conscious exploration, where those places were. So, we looked at tracing down where to go in the west, and Missoula was on our list for several very non-rational reasons, and for several rational ones as well. But the non-rational reasons included the fact that as I looked at a map of Montana, I noticed that the western end of Montana looked like a face. The outline of it is a profile of that face, and Missoula looked like the eyeball on the face [laughter]. So I said, "Oh, look at that!" [laughter]. Part of it sounds dumb, and maybe it is. Also, we were looking for what Missoula offered in terms of its proximity to mountains, and to a university. We wanted that for its character; a good library close by. And so, my wife and daughter made a visit out west, looking at several places. One of them was Pocatello, Idaho, but after visiting there they went up through Missoula. When they got to Missoula they said "Yep, this is it." And so, on the strength of that we picked up and left New York City. So, this is how we turned up to be there. It is an absolute transplantation from foreign territory. We knew nobody there. We packed everything into a truck in New York City, and drove for six days, and got to Montana.[28]

David lived in Missoula for the rest of his life where he composed many works, including the rest of the symphonies (through number ten), the third and fourth woodwind quintets (in 1999 and 2008 respectively) and the *Sonata for Bassoon and Piano* (2004).

The attraction that began so whimsically turned out to be a perfect fit for the Maslanka family. In program notes for his sixth symphony, David emphasized how he was influenced by where he lived, particularly the openness and energy of Montana:

> From my childhood on I have felt an extremely strong connection to place. It took a lot of years for me to understand this connection and to have the energy from it come forward in my music. I now believe that the earth is a living thing, and that humans are one part of its consciousness. I have been aware of a powerful "voice of the earth" for many years, and especially in my adopted western Montana.[29]

After the move, Alison worked as a financial planner, then transitioned to managing the household and working with horses and the other animals that shared their home. Meanwhile, David took inspiration from his environment, practicing active imagination and meditation on long walks in

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[28] David Booth, "An Analytical Study of David Maslanka's 'A Child's Garden of Dreams,'" (DMA diss., University of Oklahoma, 1994), 160-1.
[29] Maslanka, David, Program Notes for Symphony No. 6

the woods near his home. This "voice of the earth" permeated his music, sometimes literally in work titles such as *Blue Mountain Meadow; Missoula, Montana;* or the *Montana Music* cycle.

For nearly 30 years, the Maslanka family lived in Missoula, Montana. David composed his best-known works during these years and travelled frequently as his works were performed across the world. In the summer of 2017, David was diagnosed with an aggressive form of colon cancer in June, Alison died in July, then David died in the night on August 6th. His final symphony, No. 10, was completed posthumously by his son Matthew using David's sketches. The symphony was premiered on April 3, 2018 by Scott Hagen and the University of Utah Wind Ensemble.[30]

[30] Richard Nobbe, "Remembering David," Maslanka Weekly: Best of the Web, accessed August 25, 2019, https://davidmaslanka.com/maslanka-weekly-best-of-the-web-no-29-remembering-david/

Chapter 2: DREAMS, MYSTICISM, AND BACH: MASLANKA'S COMPOSITIONAL PROCESS

The late 70s and early 80s were a turbulent period for Maslanka. His 1977 divorce from his first wife coincided with a year-long depression during which he was unable to compose. Two years later he was dismissed from his position at Sarah Lawrence. These were balanced by positive events such as his marriage to Alison in 1980 and the birth of their son, Matthew, later that year, as well as his appointment at King's College in 1981. The introduction to the writings of Carl Jung, suggested by his therapist, as well as the writings of Michael Harner, suggested by Alison, helped him assimilate the events of this period, leading to a general state of personal peace. Over the following decade, the influence of these philosophies continued to coalesce and culminated in the Maslanka family's move to Montana in 1990. In this chapter we will examine how the philosophies of Carl Jung and Michael Harner and the music of J.S. Bach became central to Maslanka's compositional process.

In a 2005 interview with Otis Murphy, Maslanka divided his works in half stylistically with 1980 as the demarcation line:

> Works from this era [before 1980] have a tendency to be very angular and harmonically quite dissonant, more 'new music' sounding as if from the 1960s and 70s. But the core was always leading toward tonality. As I have grown, I have become much more oriented toward melody...The sense of complexity... is becoming a lot simpler. There is less on the page, and textures are less involved. I think that there is a quality of going to simpler gestures and allowing the performers more personal space in the music.[1]

His bassoon pieces work well to illustrate this evolution: *Orpheus* and *Music for Doctor Who* were composed in 1977 and 1979 respectively (before this shift), and the *Sonata for Bassoon and Piano* was written in 2003, well after it. Even though both earlier pieces certainly have sections that are "very angular and harmonically quite dissonant,"[2] other sections foreshadow his later embrace of

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[1] Murphy, "Concerto for Alto Saxophone and Wind Ensemble," 13.
[2] Ibid, 13.

simplicity and tonality: as Maslanka said, "the core was always leading toward tonality."[3] In both *Orpheus* and *Music for Doctor Who,* the core—literally the middle of each piece—is tonal and melodic, with much more dissonant beginnings and endings. In these earlier pieces, Maslanka uses tonality as a foil for urgency: the pieces open with dissonant conflict which demands at least an attempt of reconciliation. *Orpheus* opens with a fortissimo A split-third triad, and *Music for Doctor Who* begins with multiphonics and cluster chords. In both cases these strident openings yield to tonal harmony and lyrical melodies before returning in a milder form to their dissonant beginnings. Both endings are more dissonant than the middle tonal sections, but less so than the openings, realizing the integration of both styles into a satisfying resolution. That sense of resolution plays into the background story of each piece. The tale of Orpheus ends with heartache: Eurydice does not escape the underworld with him; The Doctor escapes imprisonment but is still infiltrating an enemy stronghold with danger around every corner.

By 2003 his primary use of tonality was not to mitigate or resolve architectural tension, but to express it. The first movement of the sonata begins with a beautiful chorale in a tertian context locking the listener into a series of quiet half-resolutions, which, in truth, do more to build tension than to relieve it. If that is uncomfortable, the first two eighths of the second movement seem to promise instant relief, and we are not disappointed. Even though the sonata is well after his general shift to tonality, each movement features some sort of struggle between tonality and dissonance. This is perhaps most clearly depicted in the closing bars of the final movement: both instruments plunge into their bottom octave, playing *fortissimo* octatonic scales; the dust settles and the piano closes with a single G major triad: tonality prevails.

Part of Maslanka's evolution during this period of his life was spurred by the family's move to a rural space. This affected his life and his composition: "I began to come out of myself in a very

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[3] Ibid, 13.

particular way. I have a strong sensation of the earth here."[4] This sensation of the earth wove its way into his compositional process through one important practice: walking in nature. On his website, David wrote that "[w]alking has been extremely important in my concentration practice. Walking engages the whole body, and both halves of the brain. It is an integral part of my composing process."[5] Much of his compositional inspiration came from opening himself up to abstract suggestion from his subconscious, then developing those ideas later. The most important part of this process was opening his mind up to inspiration. In his own words:

> When the mind is relatively clear and open it is possible simply to enjoy the mental vacation. In fact, I recommend this to people as a way of recharging the mind during the course of a busy day. Walking may not always be possible but five minutes of this practice sitting in your desk lets you bring a different energy and clarity to each engagement.
>
> When the mind is open it is possible to ask a question or make a request such as, 'show me something I need to know about the person who asked me to compose;' or, 'show me something I need to know about the music I am starting to write.'[6]

I met David in 2012 when our college wind ensemble performed his fourth symphony in San Antonio, at a College Band Directors National Association conference. In addition to working with the ensemble on the symphony, he spoke as part of a panel of composers discussing their music and compositional processes. On that occasion, David spoke about the influence of nature on his music, especially the connection to the spirit of the Earth he felt in the wilderness around his home in Missoula. Walking had become a meditative process for him, during which he relaxed his conscious mind, allowing himself to be open to influence from his subconscious and spirits of nature. His environment had always been inseparable from the inspiration to compose, and the Native American spirituality he absorbed from *The Way of the Shaman* reinforced and informed this approach.

In *The Way of the Shaman,* author and anthropologist Michael Harner explores shamanistic

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[4] Kate Sutton, "David Maslanka and the Natural World: Three Studies of Music for Wind Ensemble," (MM thesis, The Florida State University, 2014), 7.
[5] Richard Nobbe, "Walking," Maslanka Weekly: Best of the Web, accessed September 15, 2019, https://davidmaslanka.com/maslanka-weekly-best-of-the-web-no-54-walking/
[6] Ibid.

traditions in indigenous cultures around the world, including "the Conibo and Shuar (formerly Jívaro) in South America; the Coast Salish, Pomo, and Northern Paiute in western North America, the Inland Inuit and the Sami (formerly Lapps) in the Arctic; and the Tuvans of central Asia."[7] He studied shamanism with these groups, who came to recognize him as a shaman in his own right. His work focused on studying each culture's shamanistic traditions to establish a "core-shamanism" or a set of core values shared by indigenous groups across the world. It is worth acknowledging that some of Harner's assertions have faced criticism from members of some Native American tribes, claiming that his descriptions of their ceremonies were not accurate and likening his movement to a cultural appropriation.[8] Nevertheless, Harner's writing had an influence on Maslanka, helping deepen his sensation of connection to the Earth and nature.

In *The Way of the Shaman*, Harner describes a transcendent state of consciousness in which a shaman may "contact and utilize an ordinarily hidden reality in order to acquire knowledge, power, and to help other persons."[9] Maslanka used this type of meditative state to quiet his conscious mind, to open himself up to inspiration from his own subconscious. This shamanistic approach seemed to compliment the Jungian philosophy that Maslanka also studied as a young man.

Jung describes the power of dreams as an outlet of expression for the subconscious. These ideas can be further accessed by an awake person through a type of meditation: "active imagining." *The Cambridge Companion to Jung* describes this process as, "a temporary suspension of ego control, a 'dropping down' into the unconscious, and a careful notation of what one finds, whether by reflection or some kind of artistic self-expression."[10]

In an interview with Kimberly Wester, Maslanka describes how over time he developed the control to 'drop down' into his subconscious, to tap into his dream space for musical inspiration:

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[7] The Foundation for Shamanistic Studies, "Michael Harner Biography," accessed September 15, 2019, https://www.shamanism.org/fssinfo/harnerbio.html
[8] Geary Hobson, "The Rise of the White Shaman as a New Version of Cultural Imperialism," in *The Remembered Earth*. (Albuquerque: Red Earth Press, 1978), 100-108.
[9] Michael Harner, *The Way of the Shaman* (San Francisco: Harper & Row, 1990), 20-21.
[10] Young-Eisendrath and Dawson, *Companion to Jung* , 7.

> As a young composer energy from the unconscious came into my conscious mind unbidden. It just happened; I had no idea what was happening. For the past nearly 40 years I have been exploring the possibility of moving in the other direction, to go into "dream space" while fully conscious. This has been the source of all the music. It sounds like this is really bizarre and hard to do, but it isn't. It starts with something as simple as daydreaming, or being aware of sleep dreams. The hard part, the same "hard" as learning any other high skill, is persistence, and willingness to explore. Probably the most difficult idea is the understanding that there is an awareness beyond personal psychology, and that it is possible to touch and interact with that "other" place.[11]

In these ways, much of Maslanka's musical inspiration came from within. Early in his career inspiration struck profoundly, but inconsistently. For instance, his doctoral thesis piece, his *Symphony No. 1*, was never performed and he later remarked that it was "a scrap of musical ideas,"[12] lacking the clarity of his later works. Discovered while searching for the tools to overcome turmoil in his personal life, the writings of Harner and Jung brought him inner peace and also helped him gain control over those flighty flashes of inspiration from his subconscious. Walking in nature, opening himself to receiving images about those for whom his pieces were written, and trusting his subconscious became the core of his compositional process. In an interview with Russell Peterson (who was essential in the commissioning of the bassoon sonata), Maslanka described this process:

> I start by taking long walks and opening my mind up and receiving pictures . . . In that space I can ask the question about the people that are involved and I'll focus intently on them . . . I begin to see energy of the people involved . . . Pictures form in my mind of people and things happening to people. And that will give me a sense of the structure of persons' inner lives, and a sense of the pain . . . the function of music is to be a harmonizing element for the soul . . . There's a particular series of vibrations that must come forward in order for a particular person or group to be harmonized. So that comes up through me and becomes the musical impulse.[13]

If Maslanka's primary source of musical inspiration was derived from dreams, nature, and meditation, the greatest influence on how to set those ideas musically came from his study of the music of Johann Sebastian Bach. Maslanka frequently borrowed melodies from Bach's hymns and chorales, as well as from traditional American folk songs. While he didn't consider himself a

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[11] Wester, "David Maslanka's Eternal Garden," 26.
[12] Joshua Mietz, "David Maslanka's 'Desert Roads, Four Songs for Clarinet and Wind Ensemble': An Analysis and Performer's Guide," (DMA diss., University of Nebraska, 2011), 2.
[13] Russel Peterson, "An Interview with David Maslanka," *The Saxophone Symposium,* 24 (1999), 106-107.

practicing Christian, he grew up in the church and considered its music an aspect of his cultural heritage. Bach's 371 chorales were at the core of Maslanka's daily compositional process; he began each day by studying one or two chorales, singing each part and composing his own harmonizations to their melodies. He even published his own collection of 117 chorale settings, some of which appear almost verbatim in other works. In my interview with Per Hannevold about the commissioning of the bassoon sonata, he described his impression of Maslanka's process:

> You know, he said every day he would go into his studio and he would play Bach chorales on the piano and then he would sit down at the table and start writing. And then he said he would just "pack in." That was the word he used. He was a very spiritual composer. He wasn't like eight bars of this, ten bars of this. He said he just wrote down the music, he had a head full of music and it would just flow down to the pencil. He said that every time he wrote for winds, he would just hold the door open and when he wrote for strings he held the door closed.[14]

Because of this daily saturation, even his works that do not explicitly quote Bach chorales often evoke their essence. Returning to the program notes to his sixth symphony, Maslanka writes the following about the melodies of Bach:

> The melodies themselves are much older than Bach, having sources that go back literally thousands of years. Like all folk melodies, they are the products of generations of singers working with the same melody ideas, and finally arriving at simple tunes that embody a huge life force. These [folk melodies] are now the melodies of the earth."[15]

In this brief statement from the composer, he unites his powerful sense of nature and place with the melodic tradition of Bach's chorales. In an interview with Sutton, Maslanka expands on his previous statement saying:

> …those melodies have that quality of chant about them and that's really all I can say about it. [pause] Which for me is an indication of their ancient origin. And the thing about these chorale melodies is that they've been formalized in their settings by Bach, but he got them from somewhere, and they came from somewhere, and they have assumed a kind of final form in music notation, but they grew out of a very deep place in history. It really is kind of interesting just to feel your way back there and realize these melodies have an ancient life in them. And you also are part of that ancient life, you can participate in it. These are very hard things to verbalize—very hard, maybe even impossible to verbalize. [pause] The feeling for me is to have an

[14] Author's Interview with Per Hannevold
[15] Ibid.

> immediate presence with things that have no time value on them; they are truly ancient in a kind of forever and immediate presence.[16]

In a video on Maslanka's website, his son Matthew describes some aspects of his father's compositional process, emphasizing the importance of routine, including David's daily warmup practice of playing through one or two Bach chorales at the piano and singing each voice's melody. He also traces David's incorporation of the "Old Hundredth" hymn tune into the finale of his fourth symphony, specifically the dates in David's book of chorale tunes where he noted studying that chorale immediately before composing the symphony, and resolutely returning to the original setting days after completing it.[17]

> I am interested primarily in trying to write a good melody, and then to find the sense of continuous line and power through a whole piece. I am my first audience and first critic. When I am writing I can feel when something doesn't have full power, and I will work until that power is felt. Once something is right I experience what I call the " click of rightness." Once that happens I know that the thing is right, and I don't fuss with it anymore. The "click of rightness" applies to everything from single moments to whole movements to whole pieces.
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> I am very drawn to folk songs, and in the same way to the Bach Chorales. Like folksongs, these melodies are the products of many generations of voices, singing, singing, singing until the melodies have reached their own feeling of deep rightness. Folk songs and the Chorales are invariably simple melodies, yet they embody the full depth and richness of human experience.[18]

Maslanka's compositional process and style were influenced not only by his own teachers and the great composers, but also a variety of extramusical sources. Weaving together shamanistic traditions that reinforced his sensation of place and nature, Jung's dream analysis which allowed him to delve deeper into his subconscious for inspiration, and Bach's music that revealed the ancient roots of our tonal tradition, David was able to tap into something deeper than himself, to compose music that captured the essence of our musical traditions and ourselves.

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[16] Sutton, "David Maslanka and the Natural World," 91.
[17] Matthew Maslanka, "David Maslanka and JS Bach: An Introduction," YouTube Video, 5:09, posted by "David Maslanka Foundation," April 20, 2018, https://www.youtube.com/watch?time_continue=303&v=9mhRftqMqkY.
[18] Maslanka, "An Introduction."

Chapter 3: *ORPHEUS,* A PERFORMER'S GUIDE

Orpheus was David Maslanka's first composition featuring the bassoon. It came about from a partnership with David's friend, Barney Childs, a fellow composer who led the new music ensemble at California's University of Redlands. In a letter to Childs from September of 1977, Maslanka writes that the marimba piece that he is writing for Childs will be completed by October 7th. Later in the letter, perhaps responding to an inquiry of Childs', Maslanka writes: "Two bassoons: nothing presses me after the marimba piece so I will write for two bassoons. Tell me more about available percussion instruments and player capacities."[1]

In a subsequent letter from October, Maslanka writes that the marimba piece is completed and will be titled *Variations on "Lost Love."* He also describes the marimba's tone:

> I have discovered that marimba tone is mesmerizing and that a marimba piece relying largely on the color of the instrument fails because it all starts sounding like itself. I think 18 minutes of marimba by itself no matter what it does gets to be dangerous.[2]

He concludes by stating that the material for the two-bassoon piece has been settled, and that it will be written for two bassoons and marimba with no other percussion.[3]

The Story in the Music

This piece is programmatic, depicting Orpheus' descent into the underworld to rescue Eurydice and their subsequent escape. There are some sparse cues in the score (not the individual players' parts) that describe what is happening in the music. It is vital that these descriptions be copied into the soloists' parts so that they can be effectively used to guide the piece's progress.

"his anguish"

The piece opens with Orpheus wailing in his anguish, depicted by a split-third A chord: high and low Cs in the bassoons against an A-C♯ tremolo in the marimba. This section is harmonically

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[1] David Maslanka, letter to Barney Childs, September 27, 1977.
[2] David Maslanka, letter to Barney Childs, October 15, 1977.
[3] Ibid.

stagnant: the harmony doesn't make any meaningful move away from this A split-third chord, merely occasionally re-voicing, or adding a note. Instead the "anguished" section seems to wallow in its dissonance, the tremolo in the marimba provides constant agitation, and in m. 9, the first bassoon flits back and forth in erratic tritone intervals.

In the opening section, both bassoonists have grace notes before many of their long notes: the first bassoon two sixteenths, the second with a single eighth. Because both instrument's grace notes are notated to take the space of an eighth note, they should align, leading into each downbeat note.

"his journey begins"

Continuing the story in m. 13, the marimba breaks from its dissonant tremolos into a steady, pulsing eighth-note rhythm, while the bassoons continue to sustain long notes. Here the harmony emerges as sustained C^7 until m. 21 with the marimba pulsing between the third and fifth, and the bassoons alternating between the root and seventh. In m. 21, it could be said that the journey intensifies, the rhythm accelerates to sixteenth notes for all three instruments, passing a C fully-diminished seventh arpeggio between them. The motion continues to intensify, passing through several different diminished seventh arpeggios and driving the pulse forward with mixed meter until the bassoons break into sustained, fortissimo long notes. While the second bassoon sustains a high C, the first bassoon bends back and forth between high C and D♭ until the marimba reenters with its steady eighth-note pulse, signaling a change to the next stage of Orpheus' journey.

The passage from mm. 21–32, links "his journey begins" to "arrival at the infernal regions and bargaining with Pluto," during which the bassoons dovetail one-beat segments of rising F♯ fully diminished seventh arpeggios (beginning on E♭) while the marimba plays one continuously rising arpeggio. The first two bassoons strictly alternate beat by beat, emphasizing a 2-pulse meter. The marimba's single rising arpeggio lasts 3-pulses, outlining the actual meter.

"arrival at the infernal regions and bargaining with Pluto"

In mm. 37–38, Orpheus arrives at the gates of Hell and begins bargaining for the release of Eurydice. This section features the bassoons moving in disjunct rhythms, with ties and dotted rhythms obscuring the beat, while the marimba continues its steady eighth-note pulse, keeping the section measured. What seems to have begun with carefully planned, steady bargaining devolves in m. 44. Instead of perfect fifths, the bassoons slide between more dissonant fourths and major sevenths, and the rhythm accelerates to mostly straight sixteenth notes. The argument continues to break down at m. 50: the bassoons return to sliding between long sustained pitches, which are obscured by bends and marked heavy vibrato. The marimba also breaks from its steady eighth-note pulse into wild arpeggios and tremolos, complete with glissandos and aleatoric rhythms and pitches. The bargaining section ends with a final build to a four-f, dissonant chord, which gives way to a lonely, sustained C♯ into the next section.

"Orpheus' song: I cannot go on living apart from her"

This marks the beginning of the second large section of the piece. This section is a complete contrast to the first: dissonant cluster chords resolve to major, tertian harmonies. Angular sixteenth-note rhythms give way to long sustained melodies, while the marimba returns to steady pulsing eighth-notes. Maslanka described himself as a melody-oriented composer, "I am interested primarily in trying to write a good melody, and then to find the sense of continuous line and power through a whole piece."[4] While this section utilizes tonal harmonies, the progressions aren't bound to a particular key. Instead, the melody (which emphasizes D major) is the root of the section with chords chosen to suit it and drive motion. Movement through the chords is guided more by voice-leading than by root motion; the marimba's voicing suggest smooth stepwise motion which should be highlighted by the performer. Additionally, while avoiding traditional tonal progressions, Maslanka utilizes the fundamentals of tonality to create motion: inverted chords suggest resolutions

[4] Maslanka, "An Introduction."

to root position and the A dominant seventh chord in m. 72 resolves to B major—instead of the section's tonic, D major. This technique, harmonizing melodies without the constraint of any particular key, is frequently used in Maslanka's music and will be featured prominently in the sonata.

As the section progresses, more chord qualities are introduced, although consonant, major sonorities remain prevalent. This section (which itself is bipartite with the first section ending at the grand pause in m. 122, and a return of the opening in m. 123) ends in m. 187, lasting a total of 127 measures of the piece's 253. Orpheus' song—the lyrical tonal section—is the core of the piece. In Virgil's original tale of Orpheus and Eurydice, after he travels to the Underworld, he plays his music for Pluto; its beauty and longing softens the heart of Pluto[5] to Orpheus' plight.

Throughout the lyrical central of the piece, the marimba plays constant eighth notes. This rhythmic pattern rocks between two notes on the downbeat and one lower chord member on the upbeat. In measures with compound beats, for example m. 65 in 5/8 or m. 69 in 3/8, Maslanka chooses to have double notes on the first and third eighth note of the beat and a single note on the second eighth note. This creates places with two double note beats in a row, the last beat of one measure and the first of the next. The exception to this pattern is in figures such as m. 80, a 5/8 measure where the marimba plays only one pitch on the last eighth note of the measure, but the first bassoon moves on that beat (unlike in previous measures), thus supplying the "missing" last eighth note of the marimba.

Also in this section, care must be taken to coordinate the periodic rallentandos and poco tenutos between the first bassoon's and marimba's eighth notes. These should be varied, so that the rallentandos affect the tempo more dramatically than the poco tenutos. Furthermore, the various tenutos can be varied depending on their placement in the overall progression of the section. For instance, in the climax of the section, m. 165, which is marked "let it all out here," in the first bassoon, referring to Orpheus' grief at the loss of Eurydice, the tenuto leading into this measure

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[5] Here, I use the Roman name "Pluto" because that is the name used by Maslanka in the score. In the original Greek version, the name "Hades" is used.

should be the most dramatic of the section, taking nearly as much liberty as the rallentandos. Others should be paced with the intention to balance the expressive potential of taking time at the ends of these phrases with the negative effect of constantly interrupting the flow of the section.

"the bargain"

The next section is very short, lasting only four measures. Negotiation between Orpheus and Pluto is depicted by all three instruments moving in identical rhythms, playing dissonant chords. After being won over by Orpheus' song, Pluto strikes a bargain with Orpheus to allow him to return to the world of the living with Eurydice—in true Greek fashion, there is a catch—they will only be allowed to leave if Orpheus walks ahead of Eurydice and doesn't look back at her until they are *both* out of the underworld.

This section is specifically marked by the composer "all parts: absolute rhythmic precision needed in this passage." With the slight exception of the first bassoon's sustained note on beats 1 and 2 of m. 191, all three instruments move in identical rhythmic figures. When executed with precision, the rhythms in these four measures shift without a clearly defined pulse, depicting Orpheus and Pluto negotiating back and forth.

Two separate dualities are at play in this all-to-brief, trenchant meeting with the lord of the underworld: on one hand, the rhythms must be slavishly adhered to; on the other hand, we are rewarded with no metric pulse for our effort. On one hand, the stakes have never been higher, nor the tension greater (this is why Orpheus has made the journey); on the other hand, the volume is forbidden to rise above *piano*. Pluto's decision is shrouded in rhythmic homogeneity, and the entire encounter fades all too briefly to a single quiet staccato.

"the return trip"

Having struck this bargain, the two begin "the return trip," which opens with six measures of new material, with all three instruments again moving mostly homorhythmically, but now in jauntier dotted rhythms with sixteenth-note subdivisions. The section in m. 199 is an exact return of mm. 37–49 (which was originally labeled "arrival at the infernal gates of Pluto") showing that the

journey of Orpheus and Eurydice has made it back to the gates between the underworld and the world of the living. The music continues repeating earlier material until it suddenly breaks off in m. 212.

"the loss"

In the final section, victory turns to tragedy. Details differ in versions of the myth, but before returning the world of the living, Orpheus succumbs to temptation and looks back at Eurydice who was following him. Having broken their bargain with Pluto, she fades from his sight, doomed to remain in Hades.

This final section, "the loss," utilizes material taken from other sections, predominantly featuring melodies and textures from the middle section of the piece, "Orpheus' song: I cannot go on living apart from her." Before Orpheus' song returns, a transition in mm. 212–219 begins with the bassoons initially wailing an octave apart for two measures, the first bassoon leaping from high C♯s to middle C♮s at triple forte, while the second bassoon trills middle C♯ to D♮, then both leaping down to play a low whole-step interval (B to C♯) as loudly as possible. The juxtaposition of C♮ and C♯ recalls the split-third harmony in the opening of the piece: "his anguish." Next, for mm. 215-219, the bassoons return to the motivic material of "the bargain," but at a loud dynamic, and with rests between each statement of the motive, adding emotional weight to each "remembrance" of the terms of the bargain. The transitional section concludes with a "hammered" scale in the marimba alone, which leads into the return of Orpheus' song. Throughout this transitional section, the marimba has been playing only two discrete pitches: C♯ and D♮. It begins with two measures of sixteenth-note triplet arpeggios in mm. 212–213, which devolves into a single trilled C♯ to D♮ for mm. 214–219. The marimba's solo scale in m. 220 grows out of these two pitches, beginning C♯ to D♮, but then proceeding as an A major scale and establishing that same key on the downbeat of m. 221 when the bassoons reenter with Orpheus' song.

The first eleven bars are an exact replication of the initial statement of the song until it is interrupted in m. 232 with a *fortissimo* sustained Bm^9 chord. In this first iteration, the first bassoon and marimba sustain their pitches while the second bassoon moves up a B minor scale, from its low B to a sustained C♯ in m. 233. This figure is repeated immediately in mm. 234–235, with the two bassoon voices switched. After a climactic build to the return of the *fortissimo*, F-major section of the song (originally mm. 165–174), the section continues from mm. 238–246, now marked at an even louder dynamic. This build is interrupted in m. 247 by a return of the Bm^9 chord; this occurs in the same place that the original statement of this section fades with a molto diminuendo to *piano* and "back to ethereal." This time the second bassoon plays the scale, with diminuendo instead of crescendo, landing on an F♯. The two bassoons fade to nothing while the marimba continues to arpeggiate its F♯, C♯, D♮, F♯ chord. Over the course of m. 248 to m. 253 (the final bar of the piece) the marimba continues its arpeggiation in printed 32nd notes, gradually removing notes and accelerating rhythm until it's only trilling a C♯ to a D♮, then finally a repeated C♯ alone until it too fades into nothing.

Throughout the piece, "Orpheus' Song" while largely consonant has been interrupted by chromaticism in several key places. The most striking of these is the final time, m. 232, which was discussed in the previous paragraph. In this place in the story Orpheus has lost Eurydice to the underworld, and his song to her is interrupted by his despair. In the original section, when Orpheus is still plying Pluto with a song of his love, foreshadowing of this despair creeps into his song before he regains his composure. In the transition from m. 104 to m. 105, the second bassoon and marimba move cleanly from C major harmony to A♭ while the first bassoon continues to hold an E♮, clashing with the established order until it resolves to E♭ on the last eighth of the measure. Orpheus continues his song until a short while later; he fades out in m. 115 while the other instruments continue. After the grand pause in m. 122, he again regains control of his emotions, puts on a brave face, and begins the song again. This E♮ against E♭ recurs twice more, in m. 171 and in m. 244. The

occurrence in m. 171 mirrors the circumstances of the first: Orpheus resolves his dissonant tone and the ensemble falls back into the primary texture. The second occurrence comes at the very end of the piece; again, Orpheus resolves his dissonant tone by the end of the measure and fades away completely a few bars later.

Performance Considerations- Mechanical Issues

The first issue that should be considered is for the second bassoon. Maslanka wrote several low As for this part, beginning at m. 41. While normally low A (A0) can be reached by use of extension, these are neighbored by low B♭s which makes that option unworkable here. Other than the very rare case of a bassoon with a low A bell capable of playing the passage as written, Maslanka suggests substituting a low B♮ for the As. With the low As in this passage, the bassoons move in parallel fifths; the low B♮s result in perfect fourths for those beats instead.

Performance Considerations- Rhythm

Just as in many of Maslanka's pieces, rhythm and meter are of vital importance and should be executed with precision. Rubato should only be taken where marked. The two bassoon parts frequently move homorhythmically in chains of dotted and tied rhythms which must be precise for ensemble reasons, but also to maintain rhythmic integrity, preventing those sections from devolving into formless blurs. Luckily for the bassoonists, in most such passages (for instance beginning in m. 38 "arrival at the infernal regions and bargaining with Pluto"), the marimba provides a steady eighth-note-pulse. In other locations, such as "the bargain," all instruments move in identical rhythms and are admonished to do so precisely.

Chapter 4: *MUSIC FOR DOCTOR WHO,* A PERFORMER'S GUIDE

After *Orpheus* was premiered, Maslanka was exploring writing a new piece for bassoon and was intrigued about the use of multiphonics on the instrument. Maslanka again reached out to his friend Barney Childs who put him in contact with his colleague at the University of Redlands, bassoonist John Steinmetz. Steinmetz had recently published an article in *The Double Reed* titled "A Few Easy Multiphonics for the Bassoon," which is included for reference as Supplementary Material 6 at the end of this document. In the article, Steinmetz proposes a method for notating multiphonics on the bassoon and provides examples of some that he finds reliable and relatively consistent from instrument to instrument and player to player. Steinmetz provided Maslanka a copy of the article, as well as sample recordings of the various sounds. In a later letter to a bassoonist inquiring about his use of multiphonics in *A Child's Garden of Dreams*, Maslanka wrote "[t]he bassoon has a rich series of multiphonic possibilities, but I have not found multiphonics on other instruments to be nearly so attractive."[6]

In an email to me, John Steinmetz wrote that his first exposure to Maslanka's music was when *Orpheus* premiered, and was immediately taken with it for its "forthright emotional expression." He also recalls another piece from that time, *Three Pieces* for clarinet and piano, that was written for Childs' duo. Steinmetz also shared that the origin of the bassoon piece, and its focus on the title character from the BBC television series, *Doctor Who*, was Maslanka's idea, "He was attracted to the personality of the actor who played Dr. Who [sic] at that time. ([Steinmetz] didn't see the show until many years later.)"[7] After some correspondence, Maslanka asked Steinmetz if he would accept a dedication for the piece and sent it to him. It was premiered by Steinmetz and Childs.

Music for Doctor Who is a relatively short piece, only about 3-and-a-half minutes, and portrays a scene from the *Doctor Who* episode, "Terror of the Zygons," aired September 20, 1975. In this

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[6] David Maslanka, email to Amanda Martin, May 4, 2015.
[7] John Steinmetz, email to the author, April 15, 2019.

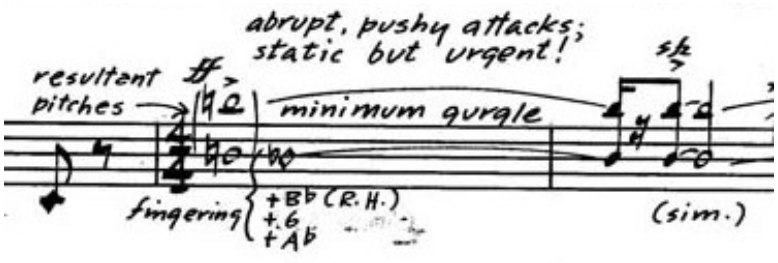
episode, the Doctor, played by Tom Baker, escapes from confinement by pretending to electrocute himself. After falling lifelessly to the ground, his body is inspected by the Zygons holding him captive who then pronounce him dead and leave the room. After the obligatory commercial break, the Doctor sits up and with a look of surprise exclaims, "I'm alive!" The piece has three sections, each portraying part of the scene: 1) the electrocution event with multiphonics and cluster chords, 2) the relief and triumph of survival and escape with soaring melodies and major harmonies, and 3) the return to the mission, sneaking through the enemies' lair, portrayed with a quiet return to multiphonics. A clip of this part of the episode can be viewed on the page for *Music for Doctor Who* on Maslanka's website (https://davidmaslanka.com/works/music-for-doctor-who-1979-3-5/)

Performance Considerations- Multiphonics

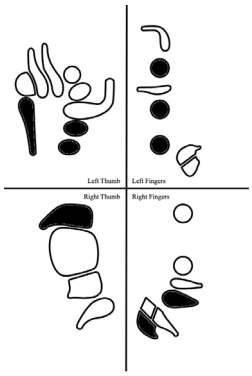
Music for Doctor Who employs several extended techniques for both performers to recreate the atmosphere of the episode. The bassoonist is required to play several different classes of multiphonics, as well as false low notes. The false low notes called for in the opening of the bassoon part are actually multiphonics as well, but instead of emphasizing the whole set of produced pitches, the bassoonist should focus the resulting sounds to only produce the lowest pitch. In this case the desired pitch is lower than the bassoon's normal register! Additionally, in m. 38, the pianist is instructed to dampen their lowest D string with a finger to produce a harmonic.

The fingering notation system used in the piece is taken directly from Steinmetz's 1979 article, "A Few Easy Multiphonics for Bassoon," published in *The Double Reed,* Volume 2, Number 1. Consulting this article (which is available on the International Double Reed Society website to members of that organization) is helpful for deciphering the fingering descriptions. Simply put—the given note—with a diamond note-head, shows the fingering to be used, not the sounding pitch. To this fingering, alterations are added underneath: finger-holes are numbered 1 through 6, and other keys are described with their usual terminology. Steinmetz advises not to bother notating the actual sounding pitch(es) because they have so much variance from bassoonist to bassoonist. Maslanka does include approximate resultant pitches in smaller round note-heads. These can be used by the

bassoonist to guide how dissonant or consonant a particular multiphonic should be. At the end of his article, Steinmetz describes a number of keys that can be added to alter the timbre of most multiphonics, he labels these as "filter keys," and Maslanka adopts this terminology in m. 7. The full list of keys that can be used to affect the timbre of this multiphonic is: low B♭, low E♭, low D♭, low D, and the whisper key. These can also be used in various combinations, giving the performer quite a few possibilities to experiment with.



Example 4.1 Music for Doctor Who, m. 6



Example 4.2 Multiphonic Fingering for m. 6

For example, in this fingering from m. 6, Maslanka supplies the base fingering with a diamond note head, D♭, along with several additional keys in a bracket. To produce this sound, the bassoonist should play the normal D♭ fingering and add the B♭, G, and A♭ keys in the right hand. This should produce a multiphonic containing octave D♮s, labeled by Maslanka as "resultant pitches."

Playing multiphonics requires more than removing a couple of fingers from a "normal" fingering. While some are very reliable and can be played with normal embouchure, air, reed placement, and voicing, others require manipulating these fundamentals beyond what is normally required to play the instrument. This brings up one pedagogical advantage to studying multiphonics: as a player progresses toward building good fundamental habits, they can become rigid in applying them. In many cases this rigidity is something to be desired since it creates consistency. However, to progress further, to tame certain notes or to manipulate tone color and pitch at all dynamic levels, additional flexibility is required. One way to develop this flexibility is by playing multiphonics.

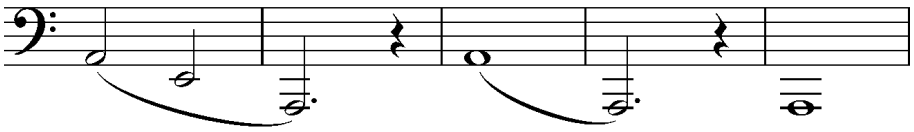
In the case of this piece, the bassoonist should begin with a clear concept of the desired sound. The best way to do this is to play the given multiphonics at the piano. When translated to the bassoon these will necessarily be more dissonant as they contain more resultant tones than can be notated and pitches will be closer to quarter tones than true notes. In the case of the multiphonics at the end of the piece, these will be fairly consonant and can be played with normal fundamentals.

On the other hand, the multiphonics on the first page, including the false low notes and the multiphonic in mm. 6–12 will require more adjustments. For these, the bassoonist should again use the piano to provide an aural reference for the desired sound (the false low notes should be as close to a pure sound as possible; the multiphonic in mm. 6–12 will be quite strident and approximately include the pitches notated in the piano part). For these, the bassoonist should experiment with altering voicing, placement of the embouchure on the reed, and overall lip pressure.

To achieve the desired effect of a fake low note the proper voicing must be found—this can take considerable trial and error to be able to find the position quickly and accurately. In general, a more open voicing than normal is necessary, as though you were actually playing the desired note and were voicing down to it; experimentation with the amount of dampening from the lip is also necessary. These notes should be practiced daily away from the context of the piece. It is possible that accurately "finding" these opening pitches are the most challenging part of the piece. In Steinmetz's article, these false low notes are described as "Impossible Notes," and have an additional

explanation added by L. Hugh Cooper: "This Extended Technique would appear to exemplify the acoustic phenomenon of internally generated difference tones."[8]

The most effective strategy I have found for practicing these false low notes is to place them in a context so that the ear can guide the voicing. This should be practiced frequently and worked into the context of a regular warmup routine until playing these notes feels natural and can be done at will.



Example 4.3 False Low Note Exercise

The next multiphonic is developed from mm 6–12: one fingering produces a variety of sounds based on what kind of voicing is applied. This multiphonic is notated as a fingered D♭ with added B♭, G, and A♭ in the right hand, to produce octave Ds. Looking at the structure of this fingering, we see that the D♭ is augmented by two keys (B♭ and A♭) that raise its pitch, and one (G) that lowers it. This naturally puts it somewhere between a D♭ and a D♮. The piano plays D♭ and D♮ simultaneously, placing the bassoon pitches somewhere between the piano pitches, reinforcing the dissonance of the cluster chord.

This multiphonic can be difficult to produce cleanly. It is actually much easier to produce the "full gurgle" version of it, so that is a better place to start than the "minimum gurgle" of measure six. To produce the full gurgle, all that is really needed is to use the recommended fingering and play very loudly with a very open voicing and loose embouchure. From there, practice tapering back the gurgle. There are three main ways to do this: using less air, using a less open voicing, and using more lip pressure. Contrary to normal bassoon practice, the most desirable of these is actually to use more lip pressure. This increase of pressure on the reed dampens the vibrations that produce the gurgling.

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[8] John Steinmetz, "A Few Easy Multiphonics for Bassoon," *The Double Reed* 2, no. 1 (1979).

Once control of the gurgle is established in that way, the other two methods can be applied to reduce the gurgle the rest of the way as desired. Using less air and a less open voicing should only be applied once the maximum lip dampening is achieved. These two methods also reduce the amount of volume that is produced but in this section the bassoonist needs as much volume as possible to compete with the *sfortissimozando* chords played "like cannon shots" by the piano.

In measures seven and eight, Maslanka instructs the bassoonist to create "sfz flicks of 'filtering' keys ad lib." In this instance, Maslanka was unaware that the bassoon already has several keys designated as the official "flick keys," creating some confusion since we don't normally refer to any of our keys as "filtering keys." In his article, John Steinmetz described how all of the keys on the long joint as well as the whisper key can be utilized to "filter" the sound of the multiphonic or subtly shift its timbre. In correspondence with me, John Steinmetz shared that the intended keys for these measures are the low E♭ and D♭ keys, either of which can be added to the printed fingering, altering its color without fundamentally changing the pitches produced. If these do not produce a sufficient change of timbre, the bassoonist can also experiment with the low B♭ and low D keys, as well as any combination of the above. Each "flick" of the chosen filtering keys should be accompanied by a pulse of air pressure from the abs, emphasizing the flick and supplying the notated *sforzando*.

The multiphonics at the end of the piece, beginning in m. 33, are actually much easier to produce; they are much more "normal" multiphonics and are generally quite stable. They can all be produced with the fingering supplied by the composer, notated again with a diamond note head for the base fingering, with key additions and subtractions noted nearby. In this case the approximate resultant pitches are supplied on a grand staff. The greatest challenge here is transitioning smoothly from one multiphonic to the other (turn them into a slow sequence of long tones) and balancing their relative volumes (turn them into a slow sequence of long tones). They can be tricky to play as softly as is notated. Begin playing them at a comfortable dynamic and then gradually play them softer as they become more comfortable. This exact series of multiphonics was included in

Steinmetz's article under the heading "A Cadence (D Major)." Again, L. Hugh Cooper annotated the selection, adding "This series produces an extraordinary effect."

One pitfall with extended passages of multiphonics is that concentrating so much on each individual note can cause any sense of line or phrase to be lost. Separating the section of m. 33 to the end into two *phrases* (m. 33–39 and m. 40–45) and practicing smooth transitions between the multiphonics and crescendoing or decrescendoing subtly to smooth over the gaps in their relative volumes is an invaluable exercise. Once the bassoonist is in control of the multiphonics, they then can concentrate on phrasing, leading to the most dissonant of the multiphonics, the one built on G in m. 37 and m. 42, then relaxing into the resolution of the multiphonic built on F in m. 38 and m. 43 that functions as a tonic in this area and is the bassoon's most consonant multiphonic.

Performance Considerations- Rhythm & Pulse

One challenge of the piece is summed up in Maslanka's initial tempo statement: quarter note equals circa 72, *don't drag.* The majority of notes have durations of a whole note or longer. The natural tendency is to drag by stretching notes or by the performers waiting for each other at note changes. To maintain the sense of urgency implied by the scene the episode being portrayed, both performers must keep their own internal subdivision, and maintain forward motion.

One method that Maslanka uses to maintain the rhythmic subdivision in the piece is to stagger attacks between the bassoon and piano. For instance, in the first two measures, the piano play a chord on beat one, the bassoon responds on the upbeat of one with a long note, the pianist plays another long note on the upbeat of four, then the bassoon again plays on the upbeat of beat one of the next measure. All of that must be executed with rhythmic precision so that the pulse is readily apparent to listeners. This is especially important because of instances such as beat four of the second measure in which the bassoon and piano actually do play at the same time. Without very precise rhythm, the staggered attacks in the opening will just sound as if the ensemble isn't together, instead of reacting to one another and pushing forward.

Any dotted rhythms should be played very snappily, especially when they occur in the pattern short note-long note, a common rhythm in Maslanka's music. This concept carries over into the grace notes in the middle section.

After the climax, the piece begins to wind down into a slower closing section. It should be noted that the diminuendo and rallentando do not begin at the same time. While the diminuendo begins in m. 23, the tempo should maintain its drive until the rallentando begins in m. 29. Subdivision at the sixteenth-note level must continue for both players for the rest of the piece in order to ensure that the staggered attacks are precisely executed.

Performance Considerations- Harmony

Music for Doctor Who consists of three sections: a fiercely dissonant opening section with multiphonics in the bassoon and cluster chords in the piano, a consonant middle section with long lyrical lines in the bassoon and mostly triad whole-notes in the piano, and a reserved closing section with multiphonic whole notes in the bassoon and a persistent B♭ augmented harmony in the piano.

For the first five measures, the piano plays in its lowest register: both hands in bass staff with the left beginning on its lowest D. Because of this low range, even though the harmony isn't overly dissonant (essentially a Dm7 with omitted third), it sounds quite dissonant, especially with the bassoon adding its own low A. This darkness is immediately contrasted with the sudden purity of octave Gs before the opening sonority immediately returns.

The opening section's dissonance is firmly established in m. 6. Here the piano plays a chord consisting of C, D♭, D♮, A♭, and A♮. This is a "cumulative chord," formed by combining the piano's opening sonority D-A-C, with the G that was introduced in the second measure, as well as a perfect fifth D♭ to A♭. Over this, the bassoon plays a multiphonic, producing an octave somewhere between D♮ and D♭. This harmony continues until m. 12, continuously building volume and intensity.

Measure 12 begins the middle section, heralded by the bassoon playing one of its first non-multiphonic notes, marked "plain old D♭" in the score. This D♭ is preceded by a D♮ grace note, which is echoed by the piano resolving its cluster chord to an open fifth D♭ to A♭ doubled in both hands. This reveals the foreshadowing of the piano's previous chord: the cluster chord in mm. 6–12 contained all of the piano's notes up to that point *as well as the ones that would immediately follow*.

This triumphant middle section contains only harmonies diatonic to D♭ major, consisting of I, vi^7, IV, and V in various inversions. Except for mm. 17–18 in which the piano echoes the bassoon's low notes, every instance of the bassoon playing the chordal third can be tempered, lowering it by 13 cents to produce a truly in-tune major chord. This is especially effective on the tenor F♮s in mm. 19 and 21 (the Fs in mm. 15 and 16 are the fifth of a B♭ minor seven chord and should not be lowered).

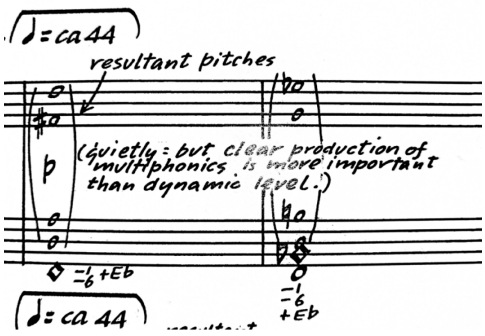
Measure 20 presents an interesting harmony: at the climax of the piece, the piano moves from open fifth D♭ to A♭ in both hands in the preceding measure (with the bassoon filling in the third of the chord) to the same chords with an added low G♭. Rather than changing the harmony, this low G♭ creates the feeling of great vertical space. It also "legitimizes" the bassoon's G♭, sounding more like a chord tone and less like a suspension (although it still drives to resolve to the F in the following measure).

In m. 23 the tonal harmony begins to unwind. Ignoring the piano part, it seems as if the bassoon part leaps from tonic harmony in m. 22 to a suspended $\hat{2}$ to $\hat{1}$. However, once the piano part is considered, matters are less obvious. In m. 23 the piano plays a low F under the bassoon's E♭ "suspension." While this doesn't necessarily disrupt the bassoonist's interpretation, the D to A♭ tritone on beat 2 definitely does. Here we see a return of the cluster chord material from mm. 6–12. This tritone persists over the next six measures, creating tension until it finally resolves to a single D♭, two octaves above the left hand.

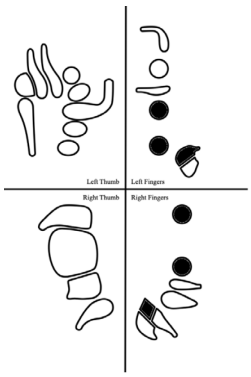
One interesting feature of this section (mm. 23–31) is that while the bassoon changes notes every other measure, the piano joins it on the same pitch in the second measure that it is held (or in the case of mm. 30 and 31 moves with the bassoon). To support this in the bassoon part, the performer should swell slightly into each second measure, then relax after the piano's note, as though leaning into a suspension resolution.

The final section is very interesting harmonically. It consists of a single B♭ augmented triad sustained in the piano, low and with the pianist touching a string to create a harmonic. The pianist should play their low B♭ as softly as possible while ensuring that the pitch sustains for its entire duration. Above this single piano harmony, the bassoon adds its own shifting harmony of multiphonics of varying levels of consonance and dissonance between their own pitches, as well as the piano's pitches.

The first multiphonic is our most stable and most consonant; it is an almost in-tune D major chord. This chord serves as a "pseudo-tonic" for the section; it is the most common multiphonic in this section as well as the opening and closing chord. This is probably the easiest multiphonic to play on the bassoon. In fact, many young bassoonists play it accidentally when their tenor F♯ falls! Example 4.4 shows that the fingering for this multiphonic is actually identical to the typical tenor F♯ fingering, underscoring the importance of flexibility to produce multiphonics. It is worth noting that the version of the F♯ fingering that uses LH3 is more inclined to produce a multiphonic and should be used here. For this one in particular (as well as the others in this section), the bassoonist should adopt a more open voicing than normal while maintaining some focus in the embouchure. Additionally, the airstream can be aimed downward to help produce the correct effect.



Example 4.4 Music for Doctor Who, m. 33



Example 4.5 Multiphonic fingering for m. 33

As previously stated, the bassoonist should view the section as two *phrases* (not just a series of unrelated chords), each phrase beginning and ending with a D major multiphonic. It is worth considering that the D major multiphonic is almost consonant with the piano chord. Because their B♭ is so low and so soft, it does not strongly conflict with the D major sonority, it merely adds darkness and instability.

The piece ends with the bassoon finishing in m. 45 while the piano continues, repeating its pattern of low B♭, followed by D and F♯ together. In the final two measures, the low B♭ drops away, leaving only the D and F♯. This confirms D major as the key of the closing section and—for the piece as a whole—suggests an overall tonal progression of D minor, to D♭ major, to D major.

Chapter 5: *SONATA FOR BASSOON AND PIANO,* AN ANALYSIS

Maslanka's *Sonata for Bassoon and Piano* was commissioned by Per Hannevold, bassoonist with the Bergen Wind Quintet of Norway. In an interview with me, Hannevold described how he was first exposed to Maslanka's music:

> [Russell Peterson] is the bassoon professor at Concordia College in Moorehead. And we were there with the Bergen Wind Quintet several times in the 90s, and he told me that, he [Peterson] is a bassoonist and also a saxophonist, and he told me about this composer, David Maslanka, who composed for saxophone and also for wind ensemble and also for wind quintet. And he said that you guys should really play his music. He gave me a copy of the second quintet, and we really fell in love with his music because it was great and then we decided to continue with the third quintet and then number one. And then we decided to have a recording session, with the quintet, to record all three of these quintets. So, I got in touch with him and told him what we were doing, and he was very excited that we were playing them, and that we were recording them of course, and then, I think it was in 2000 or 2001, one of those years, I told him I was going to be in Aspen. So he came here and I had prepared the three quintets. So he could come in and coach them and he was very inspiring. And taught them and talked about his philosophy of composing, and he became very friendly and said he liked to write for the bassoon. And so I asked if he wanted to write a bassoon sonata for me.[1]

Maslanka agreed to write the sonata for Hannevold, who wanted to perform it on the 10th Anniversary Moorehead Bassoon Symposium:

> That was in March, and he said "yeah that shouldn't be a problem," and then I didn't hear anything more. Then it was like 3 weeks to go, and I wrote to him and said "How is the sonata going" and he said, "Yeah, I'm working on it, I'm going to send it to my son now who is going to do the Finale or Sibelius inputting." So I got the music 10 days before the premier.[2]

Hannevold, who teaches at the Aspen Music Festival each summer, was able to spend several days with Maslanka, mostly discussing music in general. Maslanka was able to write for Hannevold's unique abilities, having heard him both at Aspen as well as in recordings of the Bergen Quintet. Speaking about his input during the commissioning process, Hannevold simply said, "I don't think I needed to know any more at that point. I liked his music, and he wanted to write for me, that was enough for me, because I knew it was going to be good."[3] So Hannevold placed no

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[1] Per Hannevold, Skype interview with author, 07/27/2019.
[2] Ibid.
[3] Per Hannevold, Skype interview with author, 07/27/2019.

restrictions on Maslanka during the compositional process. On one occasion, Maslanka asked for Hannevold's input on some of the technical passages in the last movement, but he only replied, "I will play it."[4]

General Observations

Even though Maslanka described his early style as, "[w]orks from this era [before 1980] have a tendency to be very angular and harmonically quite dissonant," he acknowledged that "the core was always leading toward tonality."[5] In *Orpheus* and *Music for Doctor Who* we saw that while both pieces began and ended with harsh, dissonant sections (which also served programmatic goals), the middle of each piece was much more tonal, with an emphasis on triadic harmony and simple melodies. The *Sonata for Bassoon and Piano* is much more tonally-focused overall, although each of the four movements has elements of that same tension between dissonance and consonance found in his earlier works. This conflict is a recurring theme in the sonata, each movement presenting a different episode in that conflict that is finally brought to a resolution in the final bar of the piece.

Throughout the sonata, Maslanka uses standard Italian instructions for dynamics and tempo fluctuations. These are often embellished with English when he feels the need to be more precise or to create new levels of emphasis. For instance, a crescendo in m. 124 of the second movement is marked "cresc_____a lot____," and the bassoon's dynamic at the end of that movement (m. 136), while sustaining a low C, is "*pianissimo*, if possible, but otherwise sustain at a comfortable dynamic." These instructions help the performer gain a sense of the composer's priorities. In the case of the crescendo in m. 124, Maslanka is emphasizing that this crescendo should be dramatic and explosive (particularly at the end where "a lot" is notated). With the dynamic marking in m. 136, we can infer that ideally the long low C should be as soft as possible. Understanding that that isn't always possible on the bassoon, he gives the performer permission to play it louder if necessary. This also helps us

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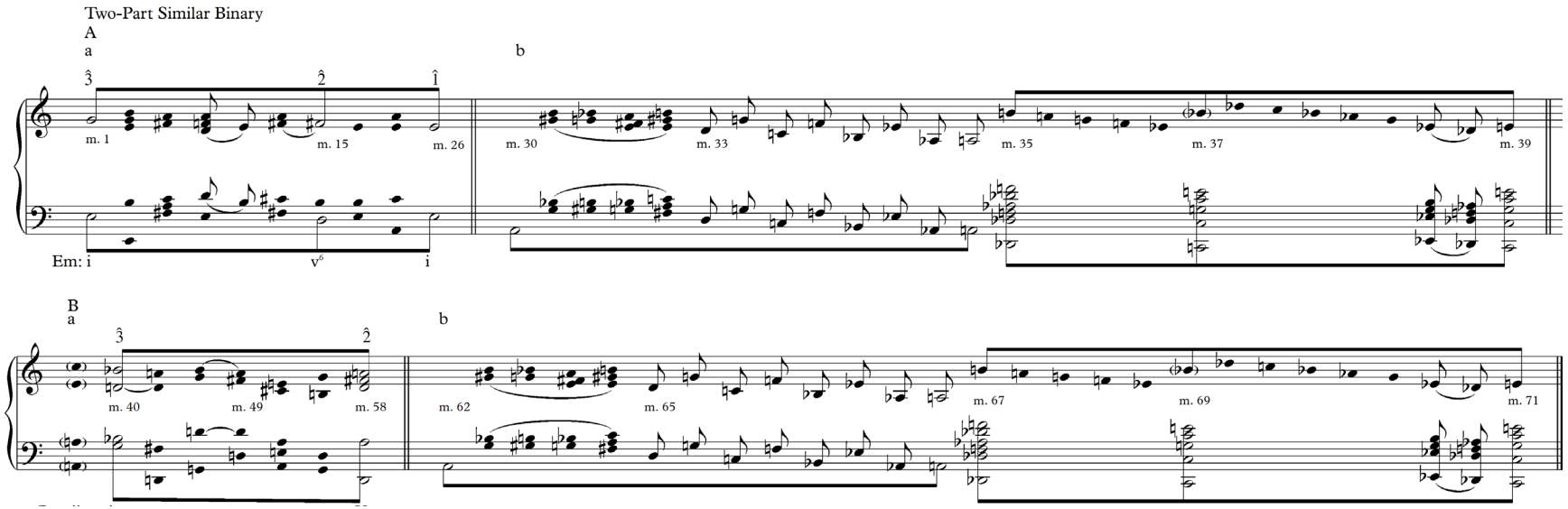
[4] Ibid.
[5] Murphy, "Concerto for Alto Saxophone," 13.

understand that while he wants it to be soft, it is preferable to have the note held for its full value at a louder dynamic than to cut out prematurely.

Other English instructions from the composer in otherwise similar sections should be compared and their interpretation contrasted however is appropriate. Consider two places in the second movement: m. 115 and the final bar. In both, a chord is sustained in both instruments, with the bassoon releasing first. In m. 115, the pianist is instructed in addition to their fermata, "a long hold, but release Ped. before sound has disappeared." Alternatively they are instructed in the final measure's fermata to "hold to silence." Both fermatas are clearly going to be held for a long time, but because of Maslanka's additional instructions, performers know how to balance their durations.

Movement I: Moderate



Example 5.1 Voice Leading Diagram of Mvt. I

This diagram highlights the essential motion of the first movement: both "small a sections" attempt $\hat{3}$-$\hat{2}$-$\hat{1}$ progressions, while only the first section makes it to its tonic. The second small a section ends with a half cadence that is not resolved in this movement. It should be noted that the overall key of the sonata is G major—with the final movement most resolutely emphasizing this key—allowing for an eventual resolution of this cadence in a later movement. Both small b sections end with the same cadence to C major.

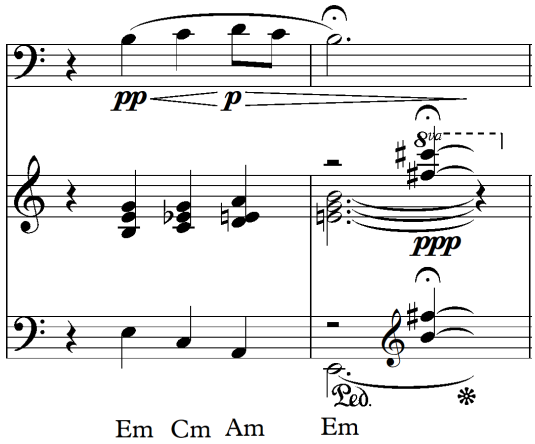
The first movement is a binary form with each large section consisting of its own two contrasting sections. Both large sections begin with a setting of a Bach chorale melody, in this case "Wer Gott vertraut, hat Wohl gebaut," which translates to "Who Trusts in God, a Strong Abode." This melody was set in G major by Johann Sebastian Bach as No. 137 in his *371 Collected Chorales* and was set in E minor by Maslanka as No. 111 in his *117 Collected Chorales*. Interestingly, Maslanka keeps the melody at the same pitch level in his setting, simply reharmonizing it to E minor instead of G major. In both chorale sections, the pianist plays the complete texture and the bassoon doubles and embellishes the tenor voice.

Following each chorale section is a much more dissonant one: almost identical in both statements, these begin with the piano alone, playing dissonant polychords in angular rhythms, leading to a long-sustained chord above which the bassoon plays a cadenza. Both "b sections" end with the same cadence, although the voicing is altered the second time to signal the close of the movement. The movement's tonal conflict is derived from the juxtaposition of the chorales with the dissonant cadenzas.

In the sonata, the chorale is replicated with several alterations. While the overall four-voice texture is unchanged, the bassoon adds an inner voice, usually doubling or embellishing the tenor line, occasionally deviating into its own line. While both the original Bach setting and Maslanka's own chorale setting are in a regular 4/4 time, beginning with three anacrusic quarter notes, the sonata frequently changes meter, imitating typical chorale phrasing by stretching some pitches and adding silence between phrases. The other most notable change is the addition of two pianississimo stacked perfect fifths (ex. B4-F#5 and F#6-C#7), placed high in the piano's range at cadences. These will be discussed in more detail in a subsequent paragraph.

This first section is generally meditative: the melodies are simple, usually centered around whatever will be that group's fermata pitch. The harmony, while fundamentally tertian, avoids typical tonal progressions. The bassoon melody in the first two measures begins on a B, moves up by step to a C, then a D before falling back to its initial position, implying Sol-Le-Te-Le-Sol in E minor.

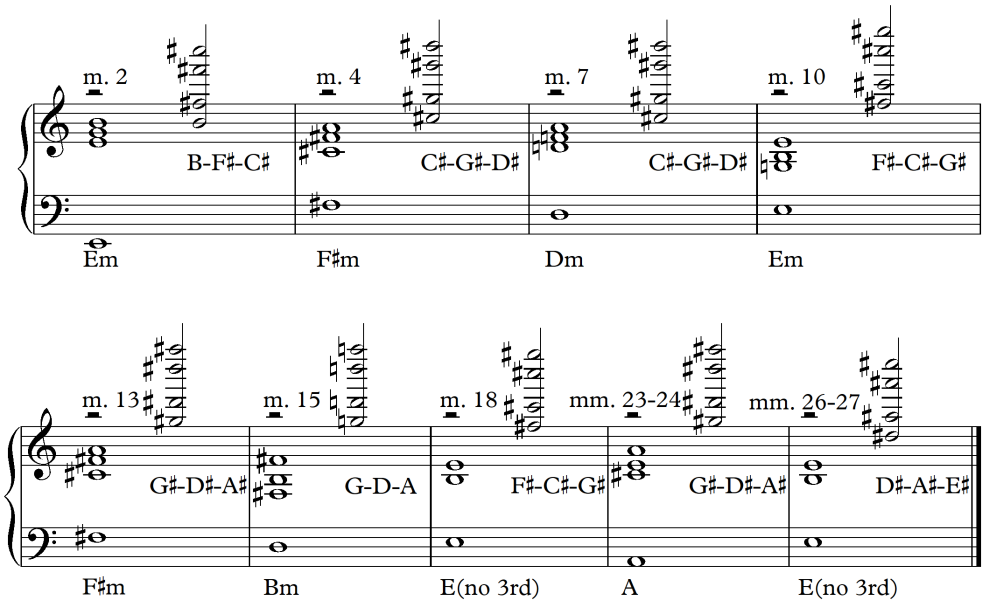
This melody is harmonized: E minor, C minor, A minor, E minor, making the first cadence of the sonata plagal. Plagal cadences are traditionally associated with the "Amen" sung at the ends of hymns, making their use in these chorale sections a fitting choice. We'll see plagal cadences return in a particularly striking manner in the third movement of the sonata.



Example 5.2 Sonata Mvt. I, mm. 1–2

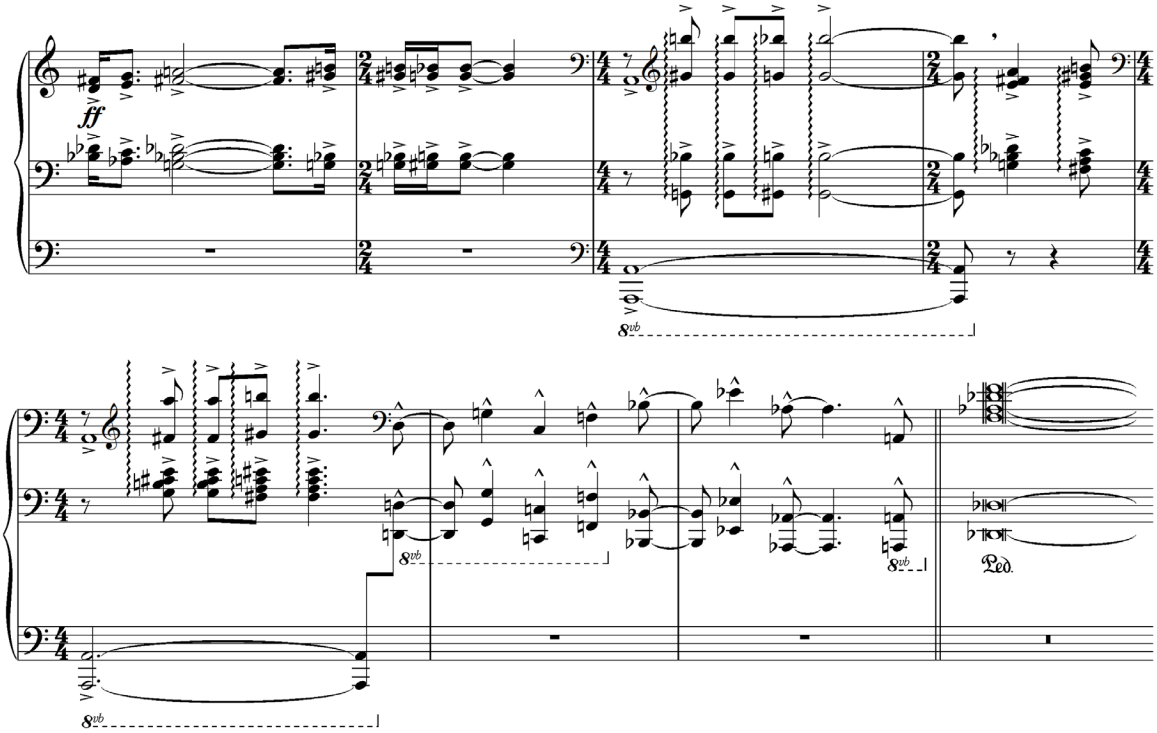
Throughout this section, Maslanka essentially creates his own mode: while the harmony is predominantly centered around E minor, each time a C♮ is harmonized, it is set with a C minor chord, and G minor triads are introduced to harmonize B♭s in the melody. The harmony becomes more dissonant at the end of the section, with split-third chords beginning with the pickups to m. 22. The section concludes with an ii^6–i cadence in m. 26; this unusual cadence echoes the plagal cadence at the beginning of the movement with its bass motion ($\hat{4}$– $\hat{1}$).

One of the most interesting facets of the opening chorale is the addition of two stacked open fifths, with an octave between, set high in the piano at each cadence. These do not have a consistent pattern; some share common tones with the cadential chord they embellish, others do not. The do thoroughly break up the Bach chorale texture, creating vertical space and adding a mysterious atmosphere to this section. Example 5.3 tracks the progression of each cadential note and its accompanying stacked fifths.



Example 5.3 Sonata Mvt. I, Cadence Points mm. 2–27

The next section presents a marked contrast to the previous one's lyrical, tonal atmosphere. (See Example 5.4) In the first five measures, the pianist has polychords in both hands, initially D major, E minor, and F♯ minor in the right hand, against B♭ minor, A♭ major, and G diminished in the left hand. In the next measure, the two hands exchange places from a G♯ minor dyad over a G minor dyad to G minor over G♯ minor. These first two measures are spaced very close together, with thirds in the hands initially placed only a half-step apart. The next measure immediately creates a sense of great space by setting those same dyads—now rolled over a more than three octave range—set over the lowest three As on the piano. This idea is altered and repeated for two more measures before giving way to a successive series of off-beats which rotate through the circle of fifths from D to A♭ and further obscure any possible sense of tonic, before landing solidly on a sustained D♭ major chord.



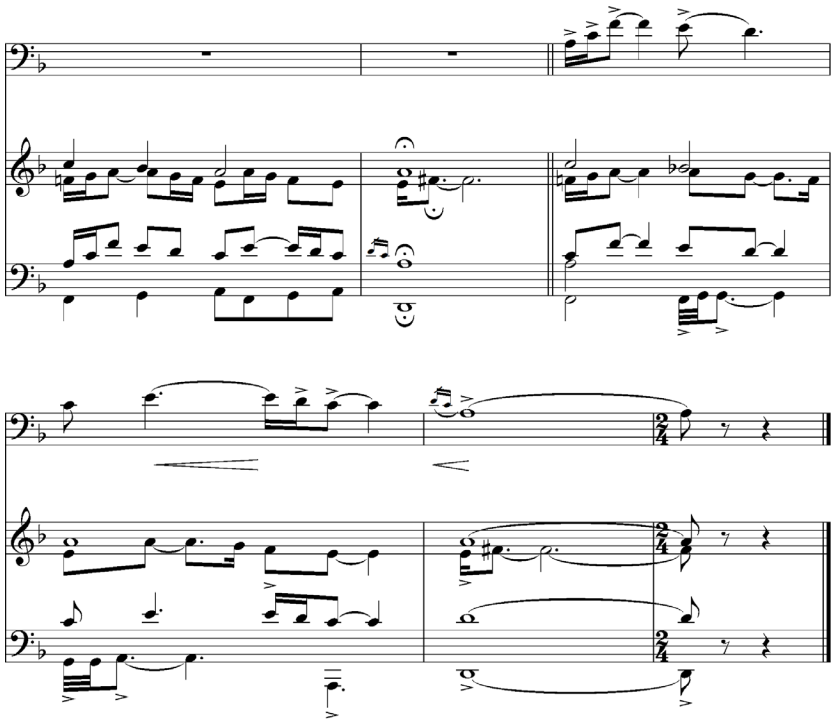
Example 5.4 Sonata Mvt. I, mm. 28–35

The bassoon enters in m. 35 on the chordal seventh (written as a B♮) after the D♭ major harmony has established itself and plays a sequential recitative over the piano's sustained chord. At the end of this first cadenza the piano shifts to another split third-chord, this time D♭ major over E♮, which slides down to a C major chord. Again, the bassoon enters on the chordal seventh (this time written as a B♭) and after a brief cadenza centered around that B♭, plays a descending sequence, which is an inversion of the previous cadenza's sequence, moving down the octatonic scale to arrive at a C♮. The bassoon continues its descent to an E♭; then the section closes with a cadence of E♭ major, D♭ major, to C major. This movement was described by Maslanka as a recitative[1] to accompany the aria of the next movement. The recitative character is most apparent in the b sections, particularly in the bassoon's cadenza over sustained piano chords.

[1] See Maslanka's Program Notes for the Sonata in Appendix 1: Possible Misprints

Of note at this cadence is the bassoon's voicing. The bassoon is marked to play "as soft as possible," on its lowest E♭ and D♭, then leaps up two octaves for tenor E♮. All three pitches are doubled in the piano: the first two low notes are doubled in the lowest voice in the piano's left hand, the final E♮ is doubled in the top voice of the piano's right hand. This doubling highlights the bassoon's leap: in m. 38 it is tied for lowest voice, in m. 39 it is tied for highest. The open spacing of this cadence leaves behind a large vertical space that needs resolution.

The next section, beginning in m. 40 and continuing until m. 60, is reminiscent of the first section of the movement (mm. 1–27). They share a use of traditional harmony, chorale textures, and short phrases punctuated by fermatas. Like the opening, these twenty measures are a setting of one of Maslanka's harmonizations of the Bach chorale melody "O groβer Gott von Macht," which translates as "Oh Great God of Might," published as No. 91 in his *117 Collected Chorale Settings*. As with the chorale setting at the beginning of the movement, Maslanka's original setting places the melody at the same pitch level as Bach's but harmonizes it quite differently (although both end with a cadence to D major). In Bach's setting, the final cadence is an imperfect authentic cadence, moving from an A dominant seventh chord into the tonic. In the Maslanka chorale setting it is preceded by an A minor triad, followed by D major. Despite ending on the same chord and using the same key signature, Maslanka's version seems more closely rooted in G minor (evolving into G major by m. 15) suggesting that the final cadence in this section is a half-cadence. Altered for its setting in the sonata, the approach to the final cadence is approached more strongly than in the chorale: the penultimate measure of the chorale is stretched over two measures, with embellishments in the bass and a final descending octave leap, imitating a cadential tonic bass pattern.



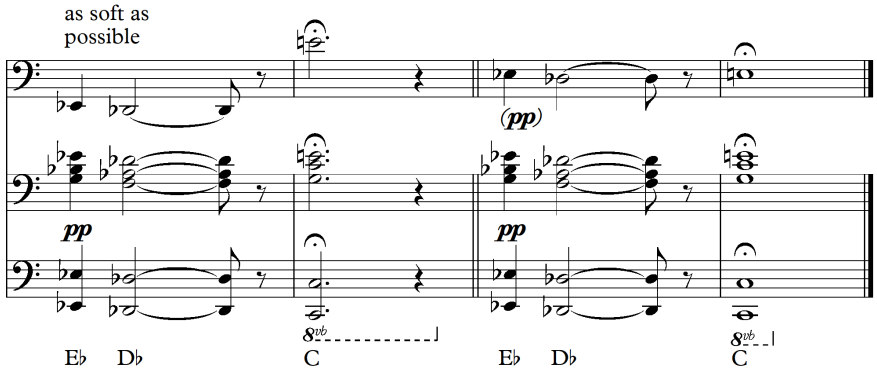
Example 5.5 Chorale No. 91 mm. 17–18; Sonata Mvt. I, mm. 56–59

The setting in the sonata is an almost exact replication of Maslanka's version of the chorale melody, with the bassoon again playing an embellished version of the tenor line, occasionally departing on its own. This section, labeled A', functions as an embellished repeat of the opening, despite utilizing different melodies and a different tonal center. While they differ in key and are set to different chorales, they share a common texture and a tonal grounding. They also contrast one another in overall pacing: this section lacks the piano's stacked perfect fifth gesture that was added as a second fermata at each cadence point. Specific instructions ("short" or "not long") at many of the fermatas, as well as increased motion and embellishments in the parts give this section a much greater sense of forward direction.

Harmonically, the section is centered around G minor, evolving into G major. Assigning Roman numerals to each fermata chord allows us to see a perfectly normal progression: ii-V-i-V-V/V-(V^7)-I. Between the fermatas, the harmony is fairly unremarkable, driven by chords that are close to the key with careful voice-leading in all parts. The section builds continually in dynamic

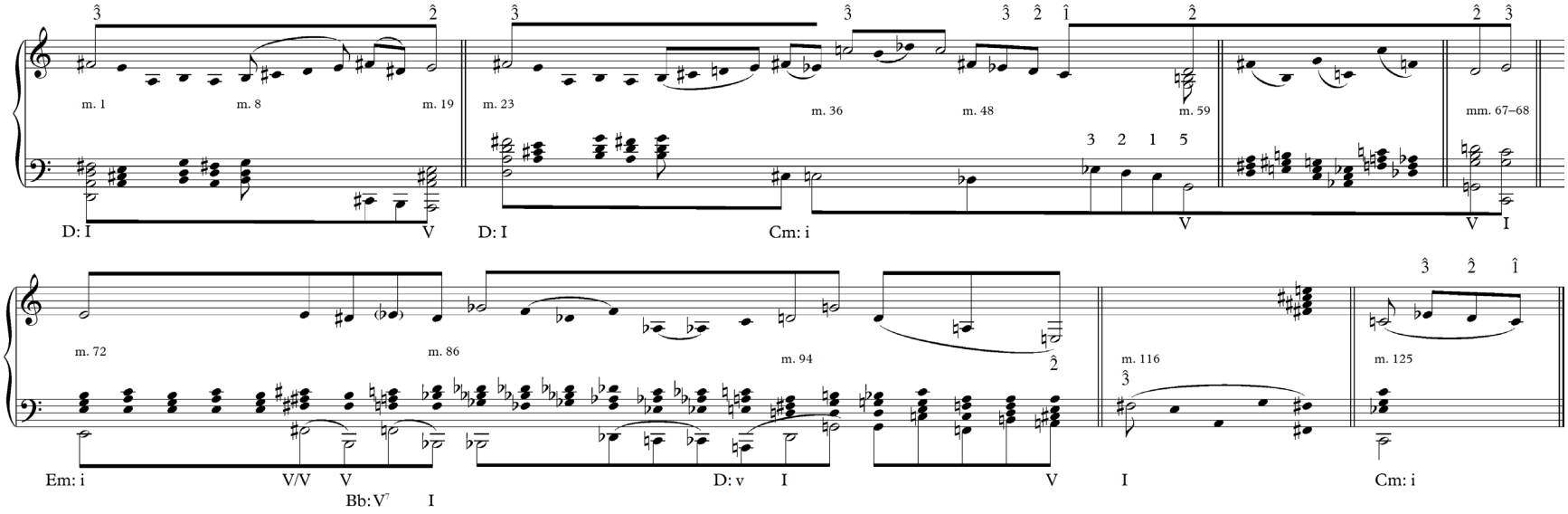
from pianissimo in the bassoon's first entrance in m. 40, to fortissimo by m. 48, which is bolstered as the section continues by accents and frequent reminders not to diminuendo. The section concludes with a sustained V chord (D major) in m. 58.

After a quarter-note lift, the final section begins in m. 60, this time a variant on the second section (B from mm. 28–39). The piano begins with the same polychords as the B section, but with a condensed rhythm. The piano adds an extra section of polychords in mm. 63–64, but still resolves to a sequence through the circle of fifths, D to A♭, sliding up to A, then resolving to D♭ major. In the original B section, the piano is instructed to lift the pedal between the octave As and the D♭ chord. Here, that is omitted, and an extra staff is added in m. 67 to be absolutely clear that the piano is to let the As ring through the D♭ section, adding to the tension of the section. The bassoon enters exactly as before on the chordal seventh, playing the same descending sequence. The final difference between B and B' is in the final two measures: the movement cadences with the same E♭ major, D♭ major, C major progression, but this time the bassoon's notes are condensed into the same octave, between the two extremes of the previous statement.



Example 5.6 Sonata Mvt. I, mm. 38–39; 70–71

Movement II: Moderate

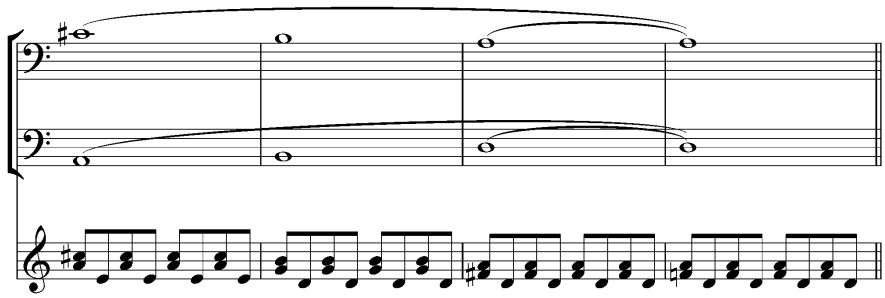


Example 5.7 Voice Leading Diagram of Mvt. II

This diagram highlights the motion between D major and C minor present in this movement. While it begins in and is predominately in D major, it features extended sections in C minor, and ends in that key, much as the previous movement ended in C major. The prevalence of $\hat{3}$-$\hat{2}$-$\hat{1}$ gestures is noteworthy; they are attempted in each of the sections and finally occurring most resolutely in the final bars.

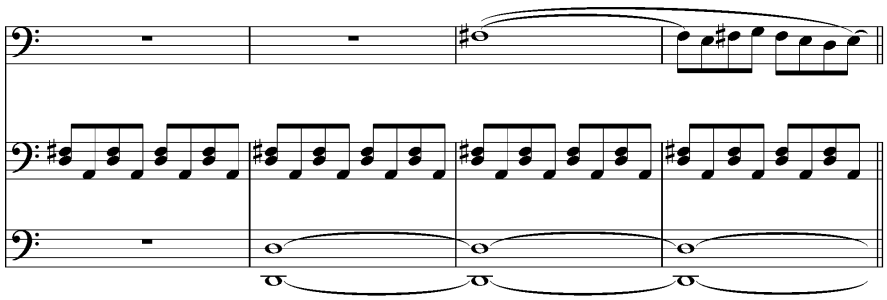
The second movement is marked with the same tempo text as the first movement: Moderate, but with the additional instruction "but fundamentally not slow." This is an important admonition; the second movement is the longest and its frequent tenutos at the ends of phrases encourage the players to gradually drag out the tempo. This movement can be divided into two large sections: A (mm. 1–71) and B (mm. 72–115) with a coda (m. 116 to m. 139) This movement—which was characterized as an aria by Maslanka[1]—is predominately tonal, although there are extended sections that utilize chromatic neighbor tones to maintain the characteristic dissonance consonance conflict present in the sonata.

The first section recalls the middle section of *Orpheus*, "Orpheus' Song: I cannot go on living apart from her," in its simple triadic harmony, long lyrical melodies, and identical gentle rocking accompaniment pattern. In interviews, Maslanka stated that his style shifted around 1980 (after *Orpheus* was composed) to become more tonal, but connections like this show that tonal harmony and lyricism have always been a part of his style. Much like that section of *Orpheus*, the first 70 measures of this movement rarely deviate from their established tonal areas, initially D major, shifting to C minor in m. 36, and finally C major in m. 68.



Example 5.8 Orpheus mm. 60–63

[1] See Maslanka's Program Notes for the Sonata in Appendix 1: Possible Misprints



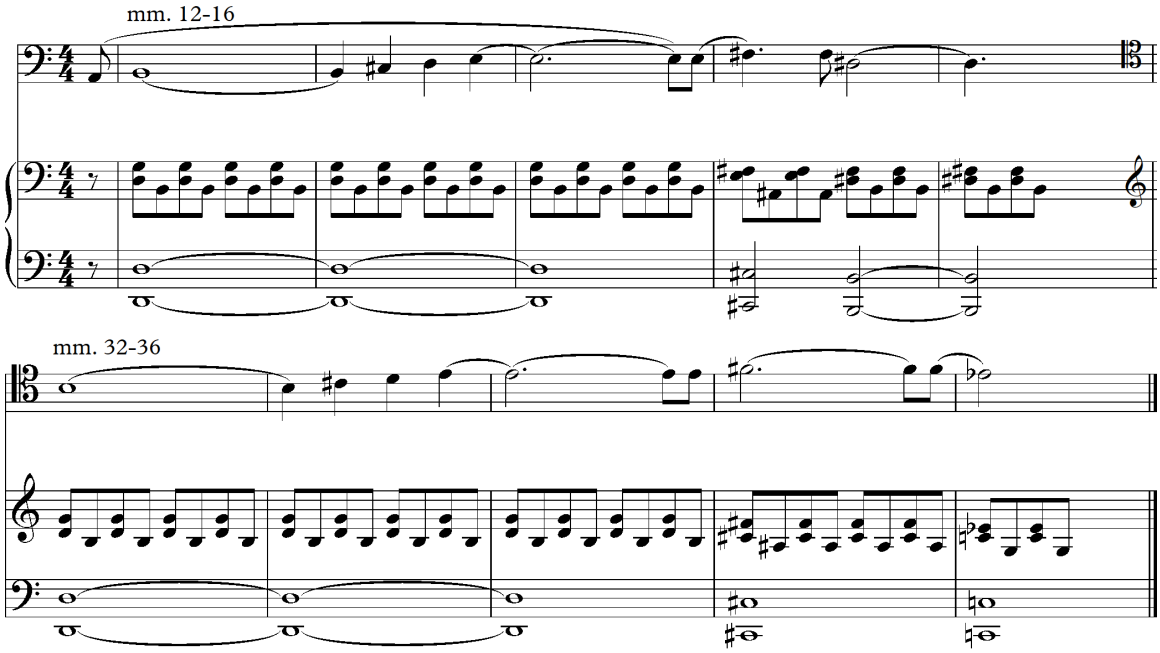
Example 5.9 Sonata Mvt. II, mm. 1–4

The first half of the A section ends in m. 21 with a half cadence in the original tonic key: D major. The bassoon fades away on an unresolved E, the first of several "unresolved" Es in this movement. In m. 22, the piano resets the opening texture (from the second measure) but placed an octave higher; the bassoon enters in the next measure following suit, beginning on tenor F♯. This section continues in rough imitation of the opening, utilizing augmentation, diminution, and syncopation to vary the melody. In m. 32, A' aligns rhythmically with A, corresponding to m. 12. The two sections finally diverge totally in m. 36 versus m. 16, heralded by a slight change in m. 35.

In mm. 14–15 (see Example 5.8), E minor seven (ii^7 in the key of D) gives way to F♯ dominant seven, the beginning of a sequence of distantly chromatic chords that still function in a progression to the tonic. This chromatic sequence, beginning with the F♯ dominant seventh chord, analyzed as V^{43}/vi, is the beginning of a sequence of secondary dominants leading to a sustained V chord and eventual authentic cadence.

In the analogous location in A' (mm. 34–35) the same E minor seven leads to an F♯ major triad, which then resolves to the new tonic, C minor. While the progression in mm. 14–19 was driven by root motion of a fifth (with some exception), the progression in mm. 34–36 is driven by

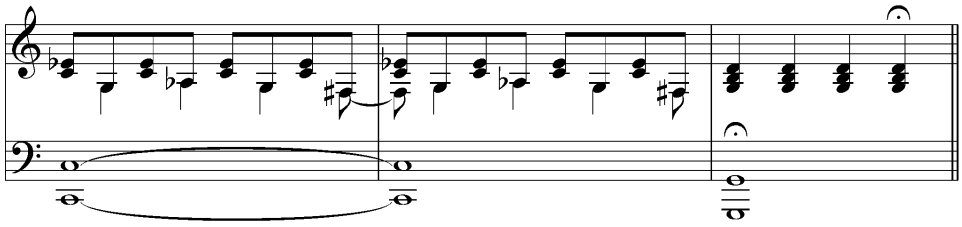
smooth, chromatic voice leading. The bass and alto voices in the piano slide by half step in each chord while the soprano and tenor each move by half step followed by an augmented second. Notably, in the bassoon line, the F♯s in m. 15 and m. 35 resolve to enharmonic spellings of the same pitch: E♭ and D♯. The former is a brief arrival in a sequence of chromatic chords; the latter is the third scale degree in a new tonic that will persist for many measures. In fact, once reached, C minor establishes itself as the new tonic by sheer repetition; it is the only distinct chord used until m. 59 when it finally gives way to a G major triad.



Example 5.10 Sonata Mvt. II, mm. 12–16; 32–36

The section from mm. 36–58 is ruled by the unrelenting C minor drone. The harmony is embellished with various chromatic elements. For many of the measures, C minor is placed over an octave B♭ pedal point in the lowest octave of the piano. The bassoon in its top octave frequently sustains D♭s, providing a powerful half-step neighbor tone to the tonic, the chromatic lower neighbor, B♮, is also frequently utilized in this section. Two other dissonances are frequently used: the chromatic upper and lower neighbors to the dominant, A♭ and F♯. Both are used in the bassoon

and piano throughout this section—especially in the piano—as chromatic changing tones around the dominant, G. This implies a resolution to G that is finally realized in m. 59.



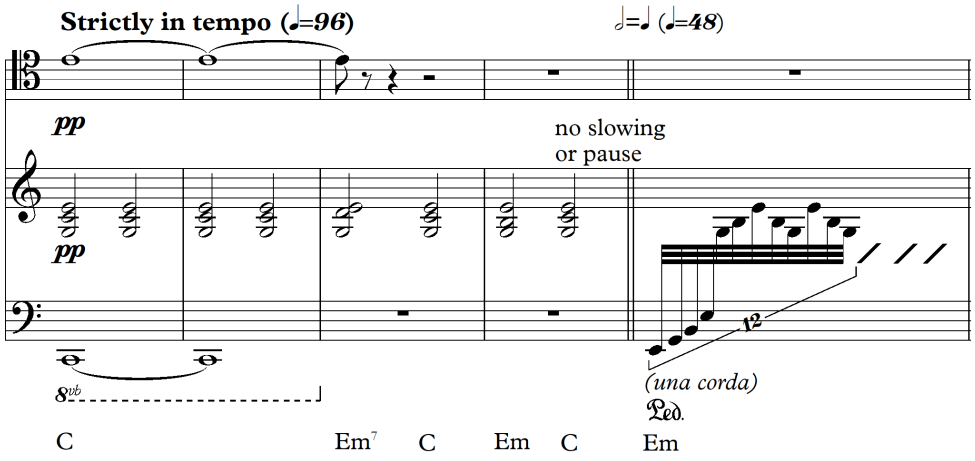
Example 5.11 Sonata Mvt. II, mm. 57–59

Measures 60–71 are a transitional passage that harmonically contrasts both the preceding and upcoming sections. The previous section (mm. 36–58) was entirely minor, with frequent use of dissonant chromatic harmony. The next (beginning in m. 72), is also predominately minor. The transition from mm. 60–71, is made up entirely of major chords, providing an aural break from the surrounding sections.

This extended use of major chords also serves to obscure each chord's harmonic function. The preceding section ended on a G major triad, functioning as a V chord in the key of C minor. This section eventually resolves to C major with an authentic cadence in mm. 67–68, which retroactively reveals the function of the chords in mm. 64-68 as IV-N-V-I in the key of C. The four chords in mm. 60–63, however, do not have a clear function in C major, or indeed any key: D major to E major, to C major, to A♭ major.

After the cadence to C major in m. 68, the bassoon sustains an E and drops away after two measures, along with the piano's left hand on a low C. This is another instance of a long, sustained E in the bassoon line that doesn't resolve to tonic. While the first instance, m.21, was $\hat{2}$ in D major, this is $\hat{3}$ in C major. Although the same pitch occurs in two different settings, both imply a falling resolution that never comes. In the final two measures before the B section, the piano continues its half note chord pattern with constant top and bottom voices on E and G respectively, with the

middle voice on the tonic sliding up to D, then to C, B, and C, a last bit of dissonance before the B section.



Example 5.12 Sonata Mvt. II, mm. 68–72

The second half of the movement begins in m. 72 with sudden changes to texture, harmony, and pulse. For the first 58 measures, the piano played rocking eighth notes in the right hand, supported by long sustained tones in the left. In m. 60, this motion gave way to sustained rhythmic values in both hands, half notes being the shortest value through m. 71. The piano's accompaniment texture for the second half of the piece is dominated by large sweeping, harp-like arpeggios. For the first part of this section, each beat consists of a six-note rising arpeggiated gesture, followed by two repeated 3-note falling gestures. While the meter does not change at the transition, the pulse halves in tempo, creating a temporal space that is filled by the piano's rapid arpeggios.

While the harmony of the previous section ended in C major, it also heralded the new tonic: E minor. Where the authentic cadence resolves in m. 68, the bassoon is voiced on the third: E. Additionally, when the piano's left hand and the bassoon drop out in m. 70, the remaining four chords can be understood in the context of the preceding C major harmony, with the alto's D-C-B-C echoing the neighbor passage depicted in Example 5.12. Without the left hand providing its root in mm. 70–71, the chords are suddenly in the second inversion, destabilizing their link to tonic function in C major. They also foreshadow the upcoming E minor: the two constant notes of each chord are

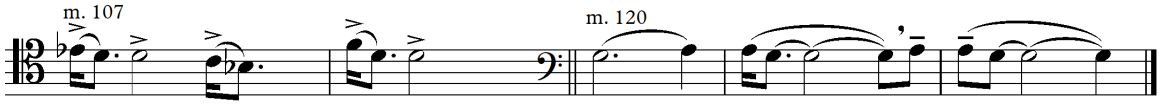
E and G, and the two chords that are not C major (beat 1 of both m. 70 and m. 71) can be labeled as E minor seven and E minor respectively.

The section continues in the same manner, with harmony centered on E minor, utilizing only diatonic chords that include an E, which is a constant bass pedal until m. 83. In that measure, the shift of the bass note heralds the beginning of a modulatory section. This will eventually modulate briefly to G major—the overall tonic of the sonata, highlighted at the climax of this movement. The path from E minor to G major is an expansion of the progression as previously examined in mm. 15–22. First, in m. 83, while the bass steps up to an F♯, the root of an F♯ dominant chord which resolves as expected to a B major chord on the third beat of that measure. B major slides into an F dominant seven chord which resolves to B♭ major, establishing a temporary tonic. In the original progression, the B♭ major harmony only lasted for one measure and functioned as the Neapolitan of V; here it becomes a pedal point, shifting between B♭ major, G♭ major, and B♭ minor for several measures.

The harmonic modulation to B♭ major is accompanied by an interesting shift of time signature: from 4/4 to "5 over the dotted quarter note," with instructions that the eighth note should remain equal across the shift. Along with this, the texture of the piano's figuration shifts. What was previously a rising six-note pattern followed by two repeated 3-note patterns, is now a rising seven-note pattern followed by four repeated 4-note patterns. The use of this time signature reveals the composer's fastidiousness for preserving the ratio between tempos. Rather than simply instructing the musicians to adopt a slower tempo, or even giving a precise tempo to arrive at, he has instructions to ensure that the relationship between m. 85 and m. 86 is exact. This slower tempo, moving from quarter notes at 48 beats per minute to dotted quarter notes at 36 beats per minute, is accompanied by an acceleration of the piano's arpeggios. In the previous tempo, each pulse was filled with twelve notes; in the new tempo, while slower, each pulse is filled with twenty-three notes! Additional tension is introduced by the bassoon's rhythm relative to the piano. While the overall

pulse is five dotted-quarters per bar, the piano divides each beat into its 7-note rising gesture and 4-note falling gestures, the bassoon moves in dotted eighth-notes, dividing each beat into a duple rhythm.

In the original progression from mm. 19–21, A major (functioning as V in the key of D) is sustained for three measures. Here, the progression's ultimate goal of G major is foreshadowed by the A chord appearing in the minor mode, leading to an enormous D major arpeggio in m. 94 across the entire range of the piano. The piano continues alone for two measures, set low in its range, maintaining the D major harmony with triple forte chords and double dotted rhythms, including the short-long dotted rhythm, "scotch snap," a commonly used rhythm by Maslanka. This motive occurs several times in this piece, but can be found in many of his works—especially in the descending form—with the first note as an appoggiatura which is proceeded by the same pitch. Example 5.13 shows two cases of its use in this movement.



Example 5.13 Sonata Mvt. II, mm. 107–108; mm. 120–122

The bassoon reenters at m. 97 in unison with the piano's upper voice, on a soaring high G, which finally resolves the three measures of D major. The ultimate climactic possibility of this statement is subverted by both the piano's maintaining a low D pedal point—placing the tonic in the second inversion—as well as its fleetingness. The very next measure returns to D major. The climax in m. 97 is also accompanied by a return of the piano's arpeggiation pattern on the last beat, here transformed into a new configuration of 5-note ascending pattern, twice repeated 3-note descending pattern. This configuration only persists for a measure; on the final beat of m. 98, it shifts to only ascending groups of varying rhythmic values.

The dynamic quickly begins to fade away, with a diminuendo marked at the beginning of m. 99, reaching piano by the end of m. 100 and pianissimo by m. 102. Throughout this section (mm.

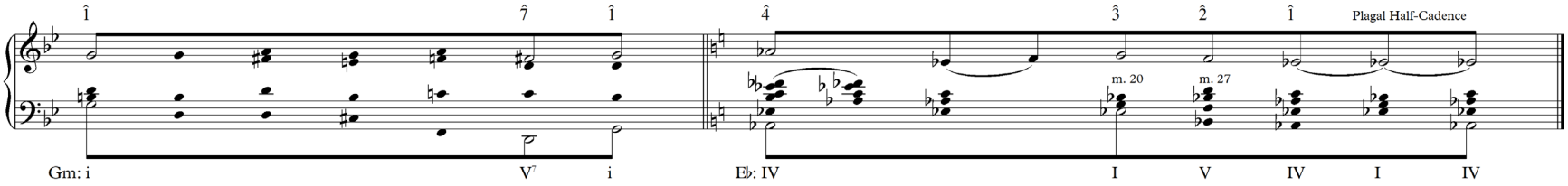
97– 102), the bassoon's solo line is doubled in the piano, first at the unison, then an octave lower. To both maintain its melodic line and to break through its own busy texture, the piano fills in the bassoon's long notes with accented eighth notes. After dropping to pianissimo while the bassoon fades on the third beat of m. 102, the piano crescendos over two beats to return to fortissimo accompanied by the bassoon reentering on a D—the fifth of a G minor chord. This sudden return to a fortissimo dynamic is accompanied by a shift of texture to further emphasize the strength of the melody. Each of the bassoon's long notes is forcefully repeated in quarter notes by the piano, unifying the instruments and sustaining the melody throughout the phrase.

The harmony for the rest of the B section, mm. 103–115, is interesting in its lack of clear tonal center. While previous sections of the movement have had very simple tertian harmony that often persists over several measures (or twenty-three in the case of the C minor section in mm. 36–58), the harmony here shifts mostly each measure, with some whole step dissonances in the piano's right hand. Rather than being guided by a particular tonality, the harmony of these thirteen measures seems to be guided primarily by the melody, chords chosen that happen to include the bassoon's pitch, mostly diatonic to G minor but emphasizing nonfunctional chords such as iv^7, III, and v^9. Sixteenth dotted-eighth note snap rhythms return in this section, tripled in the bassoon with an octave in the piano's right hand, highlighting their motivic importance. For the first time in this movement, the two instruments come together, the piano's insistent quarter notes supporting and energizing the lyricism of the bassoon line. After so much time in different separate spheres of activity, this section represents a musical and emotional joining of the instruments that should be striking to the listener.

Taken alone, the bassoon line emphasizes D, the pitch that it begins on and circles for mm. 103-108, before falling down the scale to D3 in m. 113. The C♯, D, to E at the end of that measure sounds like Ti-Do-Re, implying a half cadence that is supported by the A major chord sustained over measures 114 and 115. This is also another instance of an unresolved E in this movement, in the original tonal configuration from m. 21.

The bassoon fades out at the beginning of m. 115, but the piano sustains with a fermata marked, "a long hold, but release Ped. before sound has disappeared," followed by a fermata rest in both parts with the instruction to "wait" in the bassoon part. After this long half cadence and silence, the bassoon reenters alone for several measures, returning to four measures of the movement's opening melody (with slight rhythmic alteration of the E in the third measure). This is a sudden texture change that contrasts the previous section, where in mm. 103–115 the instruments finally came together to share the same line, here the bassoon is completely alone, unaccompanied, ruminating over previously heard themes. The next four measures meditate on a G, utilizing the Maslanka descending "scotch snap" rhythm, before landing on a sustained F♯. The piano reenters in the next measure, crescendoing rapidly from pianissimo to fortissimo, arpeggiating an F♯ dominant seven chord. Just as in mm. 35–36, F♯ dominant seven resolves to C minor. The bassoon returns to its material from that section, set an octave lower, still emphasizing the lowered second scale degree as well as the raised fourth. The bassoon continues to ruminate over motives from that section, gradually dropping in range and dynamic, supported by continued C minor chords in the piano, sometimes C minor over B♭. The movement ends with the bassoon sustaining a low C, marked "pianissimo if possible, but otherwise sustain at a comfortable dynamic." Meanwhile the piano repeats its C minor chords, "fading away," and finally "hold to silence" after the bassoon has dropped out.

Movement III: Slow, then moderate



Example 5. 14 Voice Leading Graph of Mvt. III

This graph shows the two-part structure of the third movement. The first section traces the cadential motion of the opening Bach chorale setting and the second shows the evolution from dense chromatic harmony to simple triads over a progression emphasizing I and IV.

The third movement is made up of two parts: "Slow:" an uneasy, dissonant Bach chorale setting, and "Moderate," whose piano figuration is reminiscent of the B section of the previous movement. This is the shortest movement of the sonata, only 38 measures, but leads attacca into the final movement. Both sections add their own contribution to the sonata's core conflict between dissonance and consonance. The chorale section, while conforming to functional tonal harmony, is inundated with constant nonchord tones. The following section begins with dense harmony and chromatic neighbor tones in the bassoon melody and gradually coalesces around simple tonal harmony.

The movement opens with a setting of the Bach chorale "Herr Jesu Christ, du höchste Gut" (Lord Jesus Christ, You Highest Good). This chorale melody was set three different times by J.S. Bach in his *371 Collected Chorales*[1] as numbers 73, 266, and 294. He set it twice in G minor (numbers 73 and 266) and once in B minor (number 294). Maslanka also set this chorale multiple times in his *117 Collected Chorale Settings*,[2] once in G minor (number 49), and once in B minor (number 50). In the sonata it appears in G minor, the most represented key out of both composers' settings.

The opening 11 measures of the movement are almost an exact replication of Maslanka's chorale setting No. 49 of "Herr Jesu Christ, du höchste Gut;" only a few alterations are made to the chorale from its original version in Maslanka's collection. Most of these additions are in the bass line, ensuring constant eighth notes that allow the two instruments to maintain their dynamic patterns. The only quarter notes that remain in the bass line are the fermata cadences: the last beat of m. 6 (a re-voicing of the previous fermata chord) and on the last beat of m. 10 (the dominant chord of the final cadence). Of the three chorale settings adapted for the sonata, this is the only one to retain its repeated first section and is the most similar to the version in Maslanka's chorale collection.

Also of note, in this setting the bassoon doubles the bass voice of the piano, while in the chorale adaptations of the first movement, the bassoon doubled the tenor line. The most striking of

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[1] Johann Sebastian Bach, *371 Vierstimmige Choralgesänge* (Leipzig: Breitkopf & Härtel).
[2] David Maslanka, "117 Collected Chorale Settings," (Maslanka Press).

the changes Maslanka makes are its dynamics: throughout this section, the bassoon plays each downbeat eighth-note at a *piano* dynamic, crescendoing to an accented *fortissimo* on the upbeat. The piano does the opposite, beginning each beat at an accented *forte*, then playing the upbeat *piano*. The resulting effect is the two instruments phasing in and out of each other on their doubled vocal line. The original chorale melody is set exclusively in the top voice of the piano and should prevail over the texture created by the bassoon and the pianist's left hand.

While the overall harmonic language and cadences would not be unusual for a chorale composed by Bach, Maslanka's setting makes freer use of dissonance than would be typical, using almost constant nonchord tones as well as dissonant leaps. In fact, because of the near-constant eighth notes in the bass and tenor, it is common for passing tones to not only be doubled simultaneously in two voices but doubled in rhythmic placement as well. For example, in the first full measure of the movement, the harmony progresses from tonic to dominant in the first two beats, with passing tones on the upbeat of beat one, as well as the *downbeat* of beat two. This, coupled with the instruments' aggressive dynamics operating irrespective of the harmony, obscures the chorale's traditional roots.

The next section seemingly shares little with the first; there is a sudden change in key, texture, and dynamic. While the meter remains in 4/4 and the pulse stays the same, the tempo shifts from eighth note equals 108 to the quarter note equals 108 (although both sections should be felt at half that value). The piano plays constantly rippling arpeggios throughout the section, mostly in sixteenth-note triplets with some rhythmic acceleration at the climax, and a gradual rhythmic ritardando as the movement unwinds.

The harmony is of particular interest: it begins quite dissonantly, with the piano arpeggiating an A♭, split-third, flat thirteen chord and the bassoon meditating on a sustained A♭ with interjections of A♮ and G♭. An alternative interpretation of this harmony could simply be A♭ major with nonchord tones B♮ and F♭ placed on the downbeats at the top and bottom of each arpeggio. This chord lightens somewhat in m. 5 to A♭, flat thirteen before returning to its opening split-third

sonority. In m. 9 it finally resolves to a pure A♭ major for several bars while the bassoon continues to introduce A♮s, B♮s, and G♭s as neighbor tones. As the movement develops, the harmony continues to become more consistently consonant, with most chords built around either E♭ or A♭.

The overall pacing of the movement can be tied to the piano's rhythm. In m. 20, the constant groups of six accelerate to groups of seven while both instruments crescendo to their loudest dynamic of the movement (still only *mezzo forte*). The descent from the climax begins in the piano's rhythm before either instrument is explicitly instructed to diminuendo; in the second half of m. 24, the piano slows to groups of 5. A few measures later (in m. 28) both instruments diminuendo to piano. The instruments continue to slowly fade away over the course of the remaining ten measures, alternating between only two harmonies: A♭ major and E♭ major, with the bassoon sustaining a common tone E♭ for the rest of the movement.

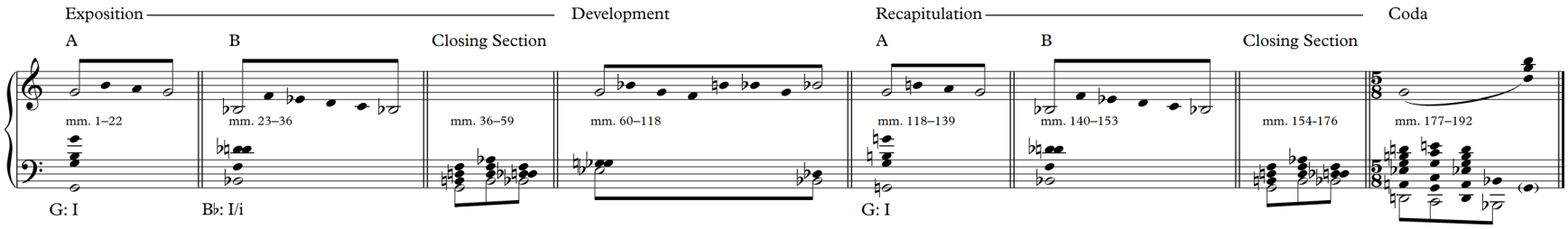
In the final bars, the rhythmic slowing continues, with English instructions from the composer: measure 37 is marked "slowing," with an additional "a lot….very slow," in the final bar. The diminuendo is also augmented with "draw out to nothing" in the final measure where the piano's rhythm slows from groups of five to regular sixteenth-notes, ending with a fermata on an upbeat note, compounding the sense of slowing and lack of resolution.

First glance would suggest an overall pitch center of A♭: after all, it is the first and last chord heard in the piano and the first pitch heard in the bassoon. Additionally, the end of the movement (mm. 29–38) alternates between A♭ major and E♭ major chords, suggesting a repeated authentic cadence. Alternatively, I suggest that the actual key of this section is E♭ major. While the movement clearly does not begin in E♭ major, it doesn't begin clearly in *any* key; it suggests A♭ centric harmony, but that is accompanied by A♮s, B♮s, and G♭s. The climax of the movement (mm. 20–22), the moment of loudest dynamic and quickest piano figuration is on an E♭ major harmony. This is sustained over three full measures, and approached by three measures of sustained E♭ in the bassoon

and a constant E♭ pedal in the piano. Additionally, chords built on B♭—such as those in the two measures following the climactic E♭—are major, as they would be in E♭, but not A♭. In the section from m. 29 to the end, that alternates between E♭ major and A♭ major harmonies, the bassoon sustains a constant E♭ over the piano's shifting harmony. Finally, while the movement does end on A♭ harmony, it has an unfinished quality: the bassoon does not end on an A♭ tonic, but on its dominant; the piano ends on an A♭, but it is tied over from the upbeat of beat three, hardly a definitive cadence. Lastly, the movement ends with an instruction in both parts to "go right on;" it doesn't end on E♭ major tonic harmony because it isn't a strong conclusion; it is a suggestion of what's yet to come. This unfinished final cadence echoes the Baroque-era *sonata di chiesa,* in which the third movement would end in a half cadence that was resolved by the attacca beginning of the fourth movement.

The second half of this movement began with smooth arpeggios, embellished with dissonant nonchord tones, supporting a sustained bassoon melody punctuated with quick, dissonant gestures. The movement steadily sheds its dissonance and rapid gestures: the bassoon plays its last grace notes in m. 11, and m. 21 sees its last rhythmic value quicker than a half note. I propose that the second half of the movement is centered around E♭ major, a key area that isn't clearly arrived at until the climax in m. 20. This suggests that the section from m. 29 to the end is not repeating authentic cadences in A♭ major, but *plagal* cadences in E♭ major. The movement begins with a Bach chorale setting and ends with a long, ruminating "Amen."

Movement IV: Fast



Example 5.15 Voice Leading Graph of Mvt. IV

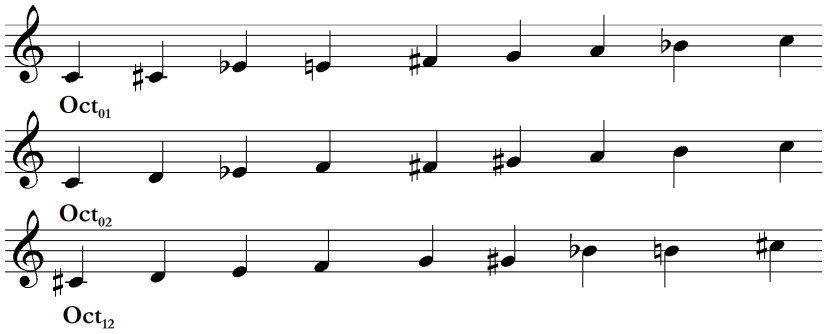
This movement lends itself less readily to tracing a melodic architecture than previous movements. Instead, this diagram serves to outline the overall Sonata-Allegro form of the movement, as well as the primary key areas.

Begun immediately after the final sounds of the third movement fade away, the fourth movement begins at a sudden bright tempo marked by ringing G major chords. Where other movements had contrasting sections of tempo changes and modulations, the last movement is a blistering dash to the end with constant motion in both instruments at an unrelenting 144 beats per minute. The conflict between triadic harmony and more dissonant harmony is brought to a head in this movement: what begins solidly major is contrasted throughout with octatonic and split-third harmonies, as well as imitative passages in which the instruments chase each other through a rapidly shifting tonal landscape. This conflict continues until the ultimate resolution is finally revealed in the last measure.

The form of the final movement bears aspects of both Sonata-Allegro and a more straightforward ternary. The A section has an introduction, first theme, second theme, and less clearly delineated bridge and closing sections. The B section, which also serves as a development, spans mm. 60–117, during which it develops the jaunty first theme melody from m. 11, sequencing it through many keys in imitative writing between the bassoon and piano. The A section then returns in m. 118 in an exact repetition of its original statement, subverting the characteristic transposition of the second theme to the tonic that is expected in sonata form. The two statements of A are identical until m. 176—corresponding to m. 59—which begins the coda.

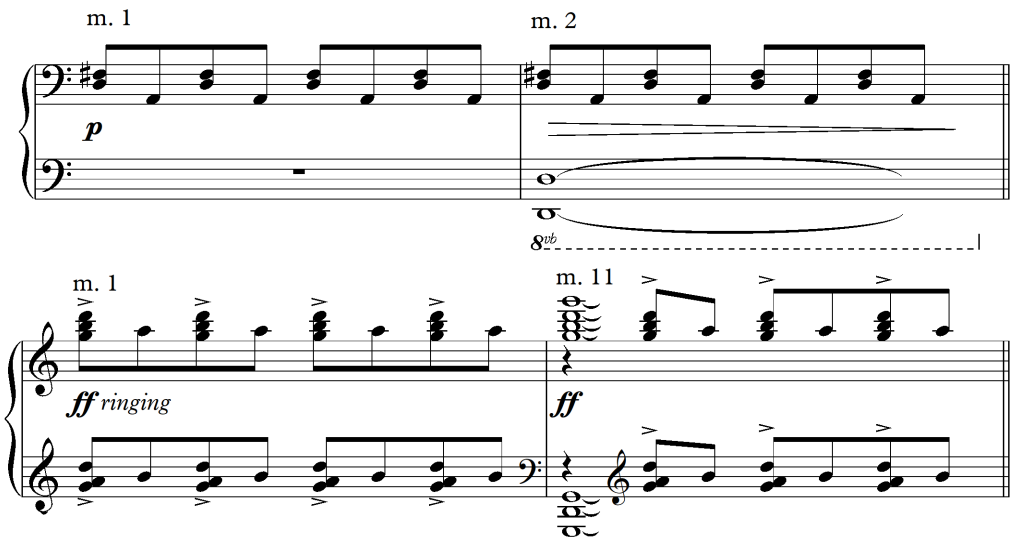
Harmony in the fourth movement juxtaposes major with octatonic. In the major sections, Maslanka often goes a step brighter than mere major, emphasizing the pentatonic scale and later the Lydian scale. In the octatonic sections he also creates degrees of dissonance in the way he sets different octatonic scales against each other. All three possible octatonic scales are used in the movement. At times, all three voices are unified on one scale; other times they are split into two or more scales or shift rapidly from set to set. This creates a sense of tension and release akin to traditional tonic and dominant relationships in tonal music. In this chapter I will refer to the three octatonic scales as Oct_{01} Oct_{02} and Oct_{12}, with the subscripts referring to the beginning pitches of each set (0=C♮, 1=C♯, and 2=D=natural). Because octatonic sets are by their nature symmetrical,

any pitch can be emphasized as a tonic with either a whole-half or half-whole scale built on it. The Oct_{01} scale is the most frequently used in the movement, containing both G and B♭: the tonics of the A and B sections in the exposition and recapitulation.



Example 5.16 Octatonic Scales

The overall key of the opening section is best described as G pentatonic: $\hat{4}$ and $\hat{7}$ only appear as passing tones. The piano emphasizes this by adding A♮ to each of its downbeat G major chords. This piano figuration harkens back to the opening of the second movement: the same constant eighth-note rhythm with multiple chord tones on the downbeat and a single chord tone on the upbeat; the whole note chords beginning in m. 12 correspond to the left hand sustained pitches beginning in m. 2 of the second movement. These openings mirror each other in range and instrument entrances: the second movement places both piano staves in bass clef; the fourth movement places both in treble, only expanding to their normal clefs for the full ringing chords which begin in m. 11. In the second movement, the piano begins with eighth-notes alone, then adds its low sustained pitch, followed by the bassoon melody; in the fourth movement, again, the piano begins with eighth-notes alone, followed by the bassoon entrance, and finally the low chords. While the overall material is the same, its character is transformed to bright exuberance by the tempo, dynamics, accents, and figurations that are doubled in each hand of the piano.



Example 5.17 Sonata Mvt. II, mm. 1–2; Mvt. IV m. 1; m. 11

Measure 23 begins the second thematic area of the A section, shifting suddenly to B♭ from the bassoon's G major arpeggio. Both the right hand of the piano and the bassoon melody are solidly in B♭ major. While it is not as overtly pentatonic as the opening G major section, $\hat{7}$ is completely absent from the section, with $\hat{4}$ appearing more frequently and with emphasis. As in other movements, Maslanka utilizes split-third harmonies to create tension: the left hand of the piano opposes the other two voices, alternating between B♭ and D♭ to emphasize B♭ minor. This left-hand harmony also marks the first whisperings of octatonicism in the movement: B♭, D♭, and D♮ all belong to the Oct_{12} scale.

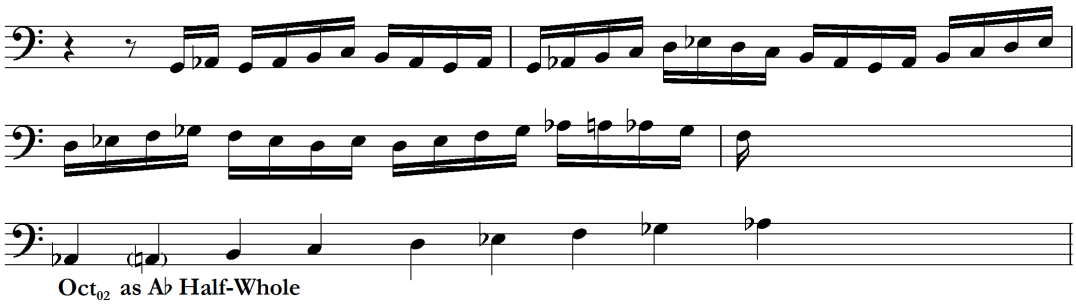
This second thematic area can be divided into two sections: mm. 23–29 and mm. 30–36, the second being a more emphatic repetition of the first. Interestingly, the bassoon's melody in the second section, which is an embellished repetition of the first section, begins on a different part of the measure. In the first instance, the piano establishes the accompaniment pattern in m. 23, and the bassoon enters with an eighth-note pickup to the following measure. In the second phrase, the piano establishes a more driving accompaniment pattern at the beginning of m. 30, but the bassoon doesn't wait until the end of the measure, instead jumping in with a pickup to beat three. This plays into the

overall character of the two sections: the first establishes a jaunty melody at a medium dynamic (*mezzo forte* in the bassoon, *piano* in the piano). In m. 29, the bridge between the two sections, the piano leads, crescendoing with a series of accented quarter-note chords which expand from a tonic B♭ major triad to a more widely spaced and thicker voiced B♭ major triad. That piano line resolves to a steady stream of accented, staccato eighth-note, B♭ major triads in the right hand of the piano for the entire second section. These are marked "very pushy," driving the action forward underneath the bassoon's embellished melody. The left hand of the piano is mostly absent from this section, except for interjecting an off-beat B♭ diminished arpeggio (these pitches, E♮, D♭, and B♭ all belong to the Oct_{12} scale) in mm. 31–33 and mm. 34–46, again creating bitonal dissonance against the fervently major harmony of the piano's right hand and the bassoon.

The next section, beginning in m. 36, continues the movement's progressive departure from tonal harmony with a sudden change of texture. Jaunty melodies and staccato accompaniment patterns give way to roiling scale patterns, doubled in both hands of the piano, with the bassoon joining a measure later. The sudden change in texture is particularly striking as it is the first time in the piece where the bassoon and both hands of the piano play the exact same material. On first glance, these scales elude labeling, the augmented second between A♭ and B♮ evoke the harmonic minor scale while the otherwise consistent half-whole-step alteration suggests octatonicism. What Maslanka has done is inject G♮, the tonic of the movement, into the only octatonic scale that doesn't include it, Oct_{02}, for the first three measures, substituting for it the A♮ that should be in the scale (See Example 5.18). This creates a tonic pedal point, keeping the listener grounded in G while the harmony rapidly departs away from it. For these eight measures, the bassoon and both hands of the piano play the same set, in octaves with one another.

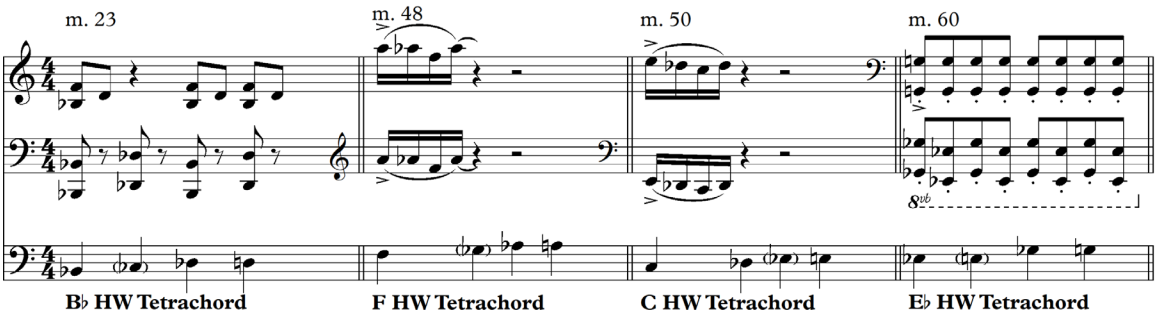
The construction of these scales also introduces a motivic device frequently used in the movement: the juxtaposition of a half-step and augmented second. This can be created in any octatonic set by removing the second or third pitch from the first tetrachord and is frequently used

as a neighbor tone gesture throughout the movement in a number of permutations (See Example 5.19). In the case of the scales in m. 36, this isn't the method used in their construction (the presence of the C natural rules it out), but it does introduce the motive in a conspicuous way.



Example 5.18 Sonata Mvt. IV, mm. 36–40 with scale

This section of the movement, from measure 36 to measure 51 function as a bridge in the traditional sonata-allegro structure. No true themes are introduced in these measures, instead they shift rapidly through different octatonic sets, contrasting the comparative harmonic homogeny of the first two thematic areas.



Example 5.19 Sonata Mvt. IV, Octatonic Tetrachord Usage

The scales resolve in m. 44 with a concluding E♭-G♭ dyad (these pitches belong to the previous octatonic set) in the right hand of the piano. New material begins immediately on the upbeat of beat one, *fortissimo* and accented in the bassoon part, continuing for two measures with heavy accents on each upbeat. This creates the sensation of a time skip to the listener, or of a 1/8 measure immediately followed by a 4/4 measure. During m. 44, both instruments insist that up is down, heavily accenting each upbeat. In the following measure however, the piano fills in the

missing downbeat, marked accented and *sfortissimozando*, clashing with the just-established false meter. This accompaniment figure will return verbatim in the coda (mm. 176–181) to drive into the end of the piece. In this case, the bassoon answers by executing a longer run across several beats and finally joining the piano on downbeats at the end of m. 46 to lead into the next section. For these three measures, mm. 44-46, Maslanka layers two octatonic sets together, the bassoon plays Oct_{12} while the piano accompanies with Oct_{01}.

The harmony of these measures, while increasingly dense, continues to emphasize the movement's overall tonic: G. While the bassoon continues to play scale fragments with G as both the highest and lowest pitch, the piano returns to its pattern from the second thematic area: triadic harmony in the right hand, dissonant interval in the left. In m. 44, the piano has E♭ major chords in the right hand with a D-A-E♭ trichord in the left. The bottom fifth of the piano, D-A, functions in this section as a dominant pedal to the original G tonic. These polychords slide into pure C major for the accented chords, apparently irrespective of the implied harmony of the bassoon line. However, these new chords: C major and E♭ major share one very important note: G. These are the other two possible major triads that can be constructed around a G♮. In each hand of the piano, Maslanka highlights these Gs: it is the sole doubled tone in the right hand in the highest and lowest voice; in the left, each G is paired with a *sfortissimozando* accent. For these measures, Maslanka dances all around G major: establishing its dominant pedal point while only supplying the anticipated G as a member of the "wrong" chords to answer that dominant.

The following measure begins another part of the bridge section with the two instruments passing back and forth fragments of the Oct_{01} scale. This scale is frequently framed as a G whole-half octatonic scale, but this passage focuses on the half-step from A to B♭. The bassoon begins on B♭, descends the scale to F♯ and returns to A by a leap of a minor third. The piano begins on A, leaps up a minor third to C, continues to D♭, then walks back down to B♭. The piano continues to interject E♭ major chords, as they did in mm. 44–46. After the bassoon queries "B♭?" the piano

answers with an emphatic "Yes, and it's part of an E♭ major chord!" In this way the two instruments play their own halves of the scale centered on B♭: the bassoon descending and the piano ascending from it. Only one tone from the scale is omitted, the middle point between the two: E♮. This resolves into a three-measure passage of the two instruments sequencing a four-note motive, first chromatically dovetailing, then tracing a C augmented arpeggio in tripled octaves. This motive is derived by inverting the octatonic tetrachord motive defined in Example 5.19. The final iteration of the sequence begins on an E♮, the missing pitch from the previous octatonic collection, and resolves to B♭, the tonic of the previous octatonic collection. The bridge section can be divided into three distinct sections: mm. 36–43, with the three voices all playing scale patterns of the Oct_{02} scale; mm. 44–46, with the bassoon playing segments of the Oct_{12} scale accompanied by Oct_{01}; and finally mm. 47–50 where both instruments begin in Oct_{01} then sequence repeatedly through all three sets in order.

The resolution to B♭ in m. 51 begins the closing section, featuring the piano alone in a return to B♭ centered harmony. Noteworthy is Maslanka's English indication to the pianist: "rowdy." Nowhere else in the sonata (or perhaps even in any other piece) is the pianist instructed to affect this style; this "rowdy" character helps to create an emphatic push to the end of the exposition. As in earlier sections, Maslanka contrasts light and dark between the pianist's hands. Here, he goes a step further than a mere major/minor split: the right hand is in B♭ Lydian—an even brighter mode than major—while the left establishes an ostinato in B♭ minor. This ostinato is taken directly from m. 23, but with an accelerated rhythm and more frequent accents. When the bassoon joins in m. 53, it is paired in the same harmonic space as the piano's left hand: both playing pitches exclusive to the Oct_{01} scale, framed as B♭ whole-half. The right hand of the piano continues its established dyadic pattern, moving independently through the octatonic sets. The three parts maintain their independence until m. 56 when they unite rhythmically and harmonically. For two measures all three

parts again play the same octatonic set and sequence through the collections by beat in the same order as in mm. 47–50: Oct_{01}, Oct_{02}, Oct_{12}. In m. 58 the bassoon returns exclusively to the "tonic" octatonic set: Oct_{01} while the piano continues its sequence. The last measure of the exposition, m. 59, clearly shows how Maslanka uses the different octatonic sets in imitation of the tonic/dominant relationship. For the first beat of the measure, both instruments play the "tonic" Oct_{01} then shift to the other two sets for the rising gesture, ending with an unresolved harmony to close the exposition.

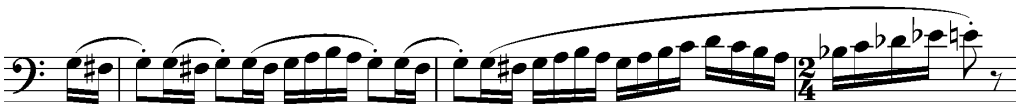
The second large section, the development, begins in m. 60. The thematic material for this section is derived from the melodic material at the beginning of the movement, beginning in the same key, then sequenced through a variety of key areas after being developed motivically. The section will ultimately conclude with a long, sustained note in the bassoon and sequencing in the piano to build into the recapitulation in m. 118.

After two beats of silence, the piano begins the development with one measure of an ostinato figure. The left-hand returns to a familiar minor-third pattern, this time reversed, with the upper note (G♭) preceding the lower (E♭). In previous iterations of the split-third harmony, the lower note began the figure implying a Do-Me relationship; in this case, that would imply E♭ is the pitch center with G as the major third. However, with the bassoon and right hand of the piano clearly centered on G, the tonic is the note actually being split. As with previous versions of this accompaniment pattern, all three pitches belong to the Oct_{01} set, the bassoon begins in G major, but later joins the piano in its octatonic scale in m. 73.

Texturally, the previous section ended with a crescendo and a rising gesture in the bassoon and piano left hand. After the moment of silence, that upward inflection is answered with a plunge: both hands of the piano drop into bass clef and diminuendo to *pianissimo*. In another contrast, the final section ended with all three parts in their own harmonic space, creating a dense mass of pitches; then, while the development begins with split-third harmony, the hands of the piano are once again linked with the bassoon in a similar tonal space.

The bassoon enters with two sixteenth-note pickups to m. 61, playing the original melody of the movement from m. 11, an octave lower, dynamically altered, and metrically displaced. Maslanka used this metric displacement device in the two statements of the second theme (m. 24 and m. 30 respectively) earlier in the movement. In the second thematic area, the first phrase begins with pickups to beat 1, the second with pickups to beat 3. In this instance, the shift is reversed: whereas the original statement began with pickups to beat 3, this new statement begins with pickups to 1. Throughout the movement, the bassoon's entrances join an already established piano ostinato, leaving it to the bassoon to define the meter.

The bassoon's first entrance lasts only four measures, repeating the opening G pentatonic melody an octave lower, with additional subito dynamic shifts and echoes. After another two measures of piano ostinato, the bassoon reenters more assertively with the same melody at a higher dynamic level and additional accents. As before, this entrance only lasts four measures. Save for the omission of the repeated eighth-note pattern on beats three and four of m. 64, the two statements are identical in pitch and rhythm. Where the first statement's dynamic began *piano* and shifted suddenly from loud to soft and eventually faded out, the second begins more strongly and continues to build through the end of the phrase.



Example 5.20 Mvt. IV, mm. 71–73, "Chase Theme"

The next bassoon entrance (pickups to m. 71), alters this new theme, reducing it to a new "chase theme" that will be sequenced between the bassoon and piano for the next thirty measures. Beginning in G major (still above the piano ostinato comprised of G, G♭, and E♭), the new theme ends with a five-note scale fragment from the Oct_{01} scale that the piano's ostinato is drawn from. The piano immediately takes up the chase theme, with hands moving in parallel octatonic thirds playing the other two octatonic sets: Oct_{02} and Oct_{12} simultaneously. Of these, the right hand is the

primary voice; it begins on G♭, the next note of the bassoon's octatonic scale fragment, now rearranged to be the root of its own octatonic scale. Additionally, the bassoon's accompaniment in these measures is drawn from the right hand's octatonic scale.

The bassoon continues the pattern, picking up immediately after the piano finishes, with pickups to m. 77 in Oct_{01}, thus continuing the harmony that it established at the end of its previous entrance, contrasting the piano's sets rather than joining them. The piano accompanies the bassoon's scale passage with blocked chords that shift octatonic set each eighth-note.

Completing this B♭ centric statement of the chase theme, the bassoon immediately shifts up to a G centric statement—both of these belong to the Oct_{01} set. This marks the end of the two instruments alternating the chase theme. In fact, with the pickups to m. 80 the piano launches into its own statement of the motive; while the piano's phrase begins in the middle of the bassoon's, all three voices briefly rhythmically align for the first time in this section. At this point the bassoon and left hand of the piano share a set with the right hand differing. The bassoon's statement in m. 82 is its first to introduce accents (on each upbeat F in mm. 82–83) this shifts the emphasis from the downbeat following the pickups to the pickup notes themselves. Since the piano is presumably still leading to the downbeat notes rather than the pickups, this juxtaposition of accents recalls the chorale introduction to the third movement. Additionally, the bassoon's entrance in m. 82 begins the climax of the development; now all three voices are playing the chase theme, but each on their own octatonic scale. This tension between sharing a rhythmic device and being out of sync harmonically heightens the excitement of this section and drives forward motion.

The bassoon plays its final statement of the imitative theme, beginning with pickups to beat three of m. 87, set in the highest range so far: reaching D♭5. Harmonically, it has come full circle, returning to the Oct_{01} scale, centered around B♭. Meanwhile, the piano shifts to repeating three-note "do-re-me" groups with accents on each "do" to highlight the syncopation. The hands cycle through octatonic sets, maintaining their independence until m. 91 where all three voices finally are set in the

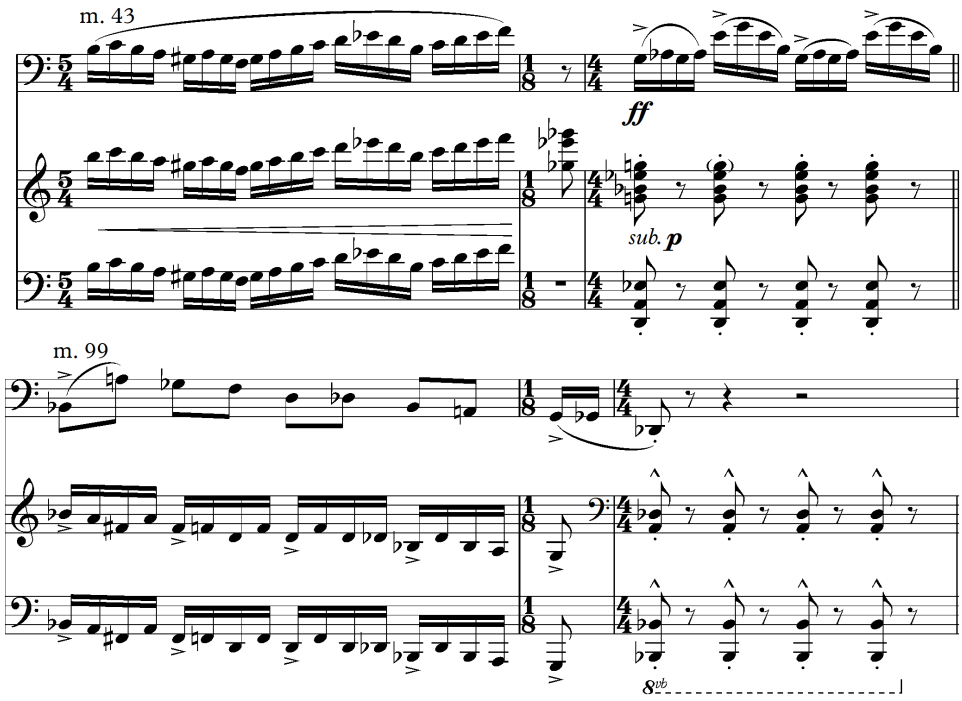
same octatonic scale: Oct_{01}. Here, the two hands of the piano play the chase theme in octaves, centered on G, with the bassoon playing a version of the accompaniment pattern from the beginning of this section, maintaining its extreme tessitura. All three instruments are placed in the top of their range with the bassoon repeatedly ascending to D♭5, its highest pitch in the sonata, and both hands of the piano in treble clef, with the right reaching C8, the highest note on the piano. Also noteworthy is the sheer length of time that the harmony has been centered around the G octatonic scale; after a development section that freely overlapped tonal centers with frequent modulations, the stability of the stretch from m. 91 to m. 100 sustains the climax.

The piano scales gradually expand to include pitches beyond their original "G" octatonic set, echoing the scale passage from m. 36 by substituting an F♮ for an E♭: creating an augmented second with a lowered upper neighbor between D♭, E♮, and F♮. The section starts to wind down from its climax beginning in m. 97: the bassoon finally descends from its third octave and while the three voices remain aligned, they cycle through each octatonic set. The piano works its way down by borrowing the bassoon's material from m. 48: another setting of the split third motive. In this case, each four-note set is "mi-me-do-me" in its own key. Beginning in F♯, the piano descent outlines a B♭ augmented triad with each local "do."

Measures 100–107 offer a contrast to the previous section's long build up and intense bravura. After the two instruments arrive together in m. 100, the bassoon drops out while the piano repeats low B♭ half-diminished chords on each upbeat, fading out to *piano*. Only four measures after the piano has reached its highest note, it has plunged to the second lowest. This passage recalls the metric displacement of m. 44 in the exposition: both measures begin with a downbeat arrival after a long stream of sixteenth-note passages, and both immediately elide into new material on the upbeat, creating the illusion of a brief 1/8 measure (see Example 5.21).

After a brief silence, the bassoon reenters (*fortissimo* and accented) on an upbeat. Throughout this eight-measure section, up and downbeats are obscured by the prevalence and accented quality of

the upbeats. The bassoon's material can be divided into two halves, mm. 103–104 and mm. 105–106. The first half begins with a neighbor-tone pattern on G, while the second half begins with a neighbor-tone pattern on B♭, further underscoring the importance of these two pitches in the grand



Example 5.21 Mvt. IV, mm. 43–44; mm. 99–100 rebarred

scheme of the movement. The melodic material of mm. 103–106 develops motives previously introduced in the other elided section, mm. 44–46. Throughout the passage, the piano is set high in its register, it plays all three octatonic sets by itself, the left-hand jumps between Oct_{02} and Oct_{12} while the right is confined to Oct_{01}. The section ends in m. 107 with a beat of silence, followed by a B♭ split-third chord over an A♭ split-third chord. Diving further into the harmony of this chord, each hand's split-third chord is confined to an individual octatonic set, Oct_{02} in the left and Oct_{12} in the right. This polychord is marked *sfortissimozando* with two exclamation marks, another example of Maslanka editorializing expressive markings to clarify his intent.

The next section begins the transition to the recapitulation. All three voices are once again unified on the same octatonic set, Oct_{01}, the one missing from the piano's ***sffz!!*** chord. The piano

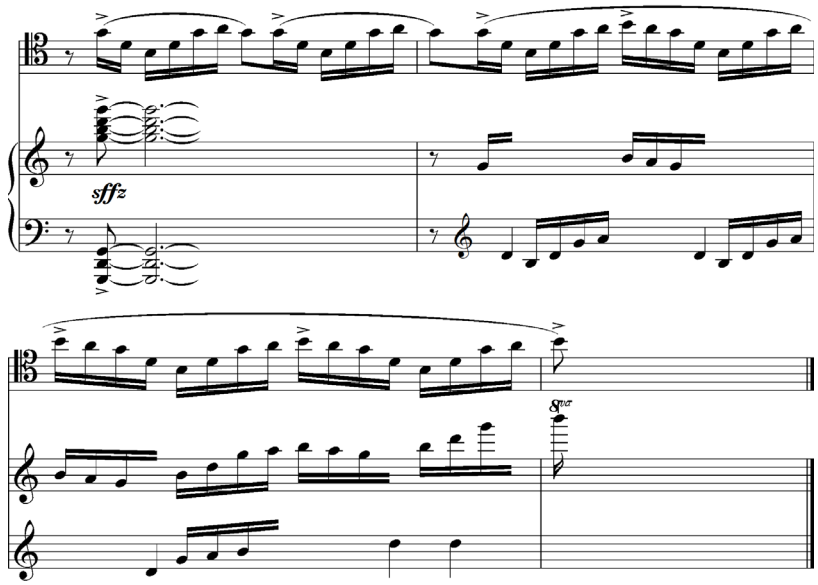
reprises the bassoon's scalar passage from mm. 53–55, an WH octatonic scale built on B♭, which shifts to emphasize E as the tonic in m. 110 (while remaining the same pitch collection). Throughout these measures, the bassoon plays from the same pitch collection while imitating the piano's contour, but in an eighth-note rhythm. Attention to the contour (as well as the accented pitches) of each instrument reveals an emphasis on a B♭ diminished seventh chord, one that encompasses all of the key notes in this movement. In mm. 113–114, the bassoon ascends by tritone from low B♭ to a sustained high B♭, further emphasizing two of the notes from the B♭ diminished seventh chord: B♭ and E♮.

While the bassoon makes its B♭/E tritone ascent and sustains its high B♭ (mm. 113–117), the piano—beginning on the octave E resolution of its previous octatonic scale—leaps inward to an E♭/F major second dyad. It then expands outward in eighth notes, resetting inward every few beats before expanding again, growing in dynamic all the while. While the bassoon sustains its B♭, the piano cycles through each octatonic set, changing each eighth-note, with the two hands only rarely in sync. Eventually, the piano's expanding line resolves with the bassoon's long B♭—revealing it to be yet another split-third—on the downbeat of m. 118 with a full G major chord, exploding into the recapitulation.

The ensuing recapitulation is an identical repeat of the opening until m. 176, which corresponds to m. 59 in the exposition. While m. 59 has two beats of music followed by two beats of silence before launching into the development, in m. 176 the two-beat gesture is harmonically altered from the original and launches immediately into the coda. In the altered beat 2 of this measure, the bassoon arpeggiates a C♭ major triad, shifting from G♭ to G♮ on the final beat of the measure. This G♭/G♮ comparison recalls the piano's split third accompaniment at the beginning of the development where it took the already familiar accompaniment pattern and set it over E♭. Here in the coda, the piano launches into its chordal pattern from mm. 45–46, alternating between the two

major chords other than G that also include G♮: E♭ and C. Meanwhile, the bassoon repeats sustained G♮s, the common tone between the piano's chords. Each eighth-note beat of the measures is accounted for: the bassoon plays a sfortissimozando accented G, followed by the piano alternating its two chords, with accents on each downbeat.

Measure 182 resolves the piano's vacillation between its E♭ and C major chords to pure C major repeated on each upbeat, with the bassoon continuing to repeat its G4. In m. 183, this resolves to a sustained *sfortissimozando* G major chord in the piano. This is the true final cadence of the work, another plagal cadence. Maslanka has used this cadence at many structurally significant places in the work including the first cadence in the piece, the repeated plagal cadences to close the third movement, and here, the final cadence.



Example 5.22 Sonata Mvt. IV, mm. 183–186

The bassoon returns to its "G major pentatonic arpeggio" (consisting of G major with an added A), that comprised the piano harmony at the opening of the movement. A measure later, the piano joins the bassoon's pattern, splitting the bassoon's line between the hands. The bassoon's pitches alternate hand each beat while the other hand supplies other chord tones.

In m. 186, the harmony shifts from G major back to octatonicism. For the first two beats of m. 186, the voices outline an E♭ augmented triad on the downbeats, this shifts down by whole-step on beat 3 to outline a D♭ augmented triad until the downbeat of m. 188. Measure 186 also marks the beginning of a gradual descent in all voices that is stretched until the final bar, m. 192. For this entire section, the bassoon and right hand of the piano are placed in octaves (except for a few added rests in the bassoon line). Meanwhile the left hand of the piano moves in parallel motion with the right until the fourth beat of m. 191 when it finally joins the other two voices in their octaves. The octatonic sets of this section shift every beat, while the bassoon and right hand necessarily share a set, the left hand always plays a complimentary set. Unlike some sections of the piece that moved deliberately through the sets in a consistent order, here they move more erratically, although all three sets are present in any consecutive two beats. The disagreement between the left hand and the other two voice partially resolves in m. 190: its parallel tenths shift to parallel sixths, bringing all three into the same octatonic set.

The plunge gains a metric acceleration in m. 191, with all voices repeating accented groups of three slurred sixteenth-notes and a final crescendo flourish down to the lowest B♭s on the bassoon and piano (with the right hand an octave above the left). This accented hemiola device was previously used by the piano at the climax of the development, in mm. 87–90 to drive to that arrival point. In that case it was used to ratchet up intensity while the voices were all in different sets, here it is used to contain the accumulated energy of all three coming together in the same set, until it can be released in the next bar. After two beats of silence, the piano has the final word: a sustained G major triad in the second inversion.

Throughout the sonata, each movement featured some conflict between pure tonal harmony and various types of more dissonant harmony. The first movement alternated sections of tonal, "Bach chorale style" writing featuring sections with angular rhythms and dissonant polyharmonies. The second movement began with pure, rocking D major triads—maintaining major harmony until m. 36 where the first minor chord was introduced—and ended with a section inserting D♭s and F♯s

into C minor harmony. The third movement began with Maslanka's setting of a Bach chorale melody embellished with constant, stacked passing tones. This chorale resolved into to a lyrical section that began with split-third harmony and ended with major harmony and a repeated plagal cadence. The final movement began with an extended section of G major pentatonic harmony, contrasted with sections heavily based on the octatonic scale. This battle between consonant and dissonant harmony reached its apex in the coda—beginning with G major pentatonic harmony and devolving into octatonic scale fragments and augmented arpeggios. In the final measure, the battle is decided: tonality prevails, a ringing G major triad.

Chapter 6: *Sonata for Bassoon and Piano,* A Performer's Guide

General Notes

As discussed in previous chapters, Maslanka considered himself above all a melodically focused composer who, especially in his later career, emphasized the beauty of simple gestures. This should be kept at the forefront of any approach to the piece, attention should always be given to emphasizing long, horizontal melodies.

The bassoon and piano should have equal treatment throughout the work: both have passages of accompaniment and soloistic material. In an email to Per Hannevold after reviewing the recording of the premier performance, Maslanka emphasized (while acknowledging that microphone placement could be partially to blame), "I really do think of the piece as a Sonata for Bassoon AND Piano, not bassoon with piano accompaniment."[1]

Throughout the sonata, Maslanka supplements the typical Italian expressive markings with English to clarify his intent and differentiate between similar gestures. Performers should review these markings as the beginning of forming an interpretation, paying special attention to how these markings add degrees of magnitude to otherwise similar expressive indications. Maslanka was picky about dynamics, *pianissimo* or softer should be ghostly soft and *fortissimo* or louder should be very strong.

Maslanka is also very precise about his tempo indications, as well as any tempo changes within a movement. Every attempt should be made to adhere to the marked tempos when possible; in his email to Hannevold, Maslanka constantly referenced tempo, pointing out when it was a little fast, slow, or just right. These are accompanied by a metronome marking, and he frequently enhances these with phrases such as "strictly in tempo" or "no slowing or pause." Sections that

[1] David Maslanka, email to Per Hannevold

change tempo or meter inside of movements, for instance the two halves of the second movement, or the two halves of the third movement, are often related to one another so that the new tempo can be derived from a subdivision of the old. The most striking case of this is the metric modulation in m. 86 of the second movement. Here, Maslanka modulates from 4/4 time at quarter equals 48 to "5 over the dotted quarter note" and eighth equals 96. In this transition he makes clear that the eighth notes remain equal and only their grouping changes.

In preparing the piece, the bassoonist should consider that the first three movements are comprised predominately of long notes and sustained melodies, and the final movement is primarily made up of sixteenth and eighth notes. Because of that homogeny of style, the burden is placed on the bassoonist to be sophisticated in their phrasing, in order to create variety and inject musical life into otherwise similar phrases.

Movement I: Moderate

The greatest challenge in the opening of the first movement is executing the small, self-contained phrases while maintaining a longer progression of line. Contrast must be made between phrases that end with a fermata note and a lift (m. 2), phrases that end with a fermata and a beat of silence (m. 4 into m. 5), and phrases that are broken up by lifts mid-phrase. While this section is marked "freely," most of the bassoon's lines are doubled in the piano (it is a setting of a Bach chorale with the bassoon doubling the piano's tenor line); because of this, great care must be taken to ensure that the instruments line up at all times.

Throughout the chorale section, Maslanka amends the bassoon line with apostrophes. These are typically used to notate a breath, but here, they do not necessarily mark where breaths are necessary (or advisable). Instead the apostrophes should be interpreted as light, resonant lifts that do not necessarily interrupt the line. Additionally, because these markings are necessarily subjective, they are opportunities to exercise the "freely" indication from the original tempo marking. The bassoonist should use the piano score to guide their interpretation. For instance, the apostrophe in m. 2 is matched with a release of pedal in the piano; this lift can be more substantial than the one

marked at the end of m. 6, which isn't accompanied by a marked pedal release, and in fact occurs immediately before the final note of the phrase. As a rule of thumb, as this section progresses, the phrases become progressively longer. Both performers should note that the only place in which the bassoon has an apostrophe and the piano does not is in m. 22. This is likely a misprint, and a lift should be added to the piano part. This lift comes after a series of four dissonant chords—immediately before they coalesce back to tonal harmony—and at the apex of a crescendo before a diminuendo, making this an excellent opportunity for a dramatic gesture.

While most of this first section is predominately consonant, harsh minor second dissonances are introduced in the pickup to m. 22. This is the climax of the section, the culmination of a gradual crescendo and accelerando since the beginning of the movement. Immediately after this measure, Maslanka instructs the performers to begin slowing and diminuendoing, including the only fermata of the section with text added to lengthen it (in m. 24, marked "fairly long"). This "slowing" gesture in m. 23 should transition the listener back to the smooth, meditative character that began the piece and be maintained until the final fermata note disappears.

In his email to Per Hannevold, Maslanka iterated that while the fermatas in this section are marked brief, there should still be a noticeable amount of time taken—the "fairly long" fermata should be noticeably longer. Also, while the "chimes" in the piano are marked *pianississimo* they should be clearly audible.

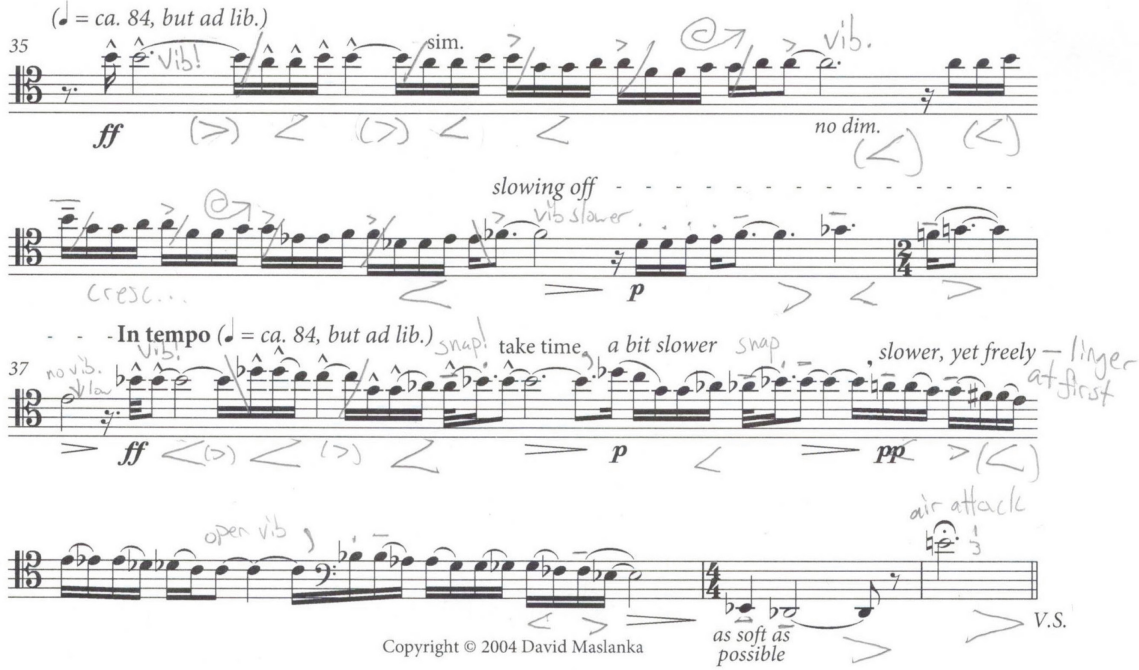
After the first section fades away, the piano enters alone in a seven-measure solo section. These measures contrast the opening section in almost every way: the dynamic is suddenly *fortissimo* with accents on every pitch, the rhythm changes to angular dotted rhythms, and the harmony is densely chromatic. The performers should do everything they can to highlight these differences. Starting with the pianist, they can take the opportunity while alone to play with great force, especially bringing out the low octave As in m. 30 and m. 32. This pattern of both hands playing low chords and leaping back up recalls Maslanka's writing in *Music for Doctor Who* (mm. 6–10), where he added

the extra style text, "like cannon shots." Indeed, playing the low As in this forceful way also helps to ensure that they continue for their entire indicated duration.

After the piano rotates through the circle of fifths and arrives on a powerful D♭ major chord, the bassoon enters on a high B, *fortissimo* and accented. This note is always problematic for bassoonists, especially when played at dynamic extremes. In this case, practice finding an open enough voicing to play it down to pitch and fully resonant despite its accented quality. Additional experimentation regarding whether or not to use the resonance (E♭) key in this context is necessary and a matter of individual set-up and personal preference.

The freedom provided by these cadenzas is an excellent opportunity for declamatory phrasing and variety of color. To achieve this, the bassoonist should consider the unlimited variety of articulation and accent combinations available and how to use them to highlight their musical line. Because of the motivic repetition in this section, clearly showing the note groupings is of paramount importance. These can be shown clearly by shaping each group with small scale hairpins inside the overall *fortissimo* dynamic. Because Maslanka uses "sim." in place of marking all of the articulations in the score, performers should add reminders in places where they begin to lose their quality. Finally, vibrato can be used to great effect on the sustained notes to reinforce the chosen directionality of the phrase. For example, the dotted-half-note A that is marked "no dim." should include a parenthetical crescendo, supported by an acceleration of the vibrato. Conversely, the following F♭ half note can use a slowing vibrato to reinforce the printed diminuendo. The bassoonist should practice the section with a metronome at the indicated tempo before removing it and adding the "ad lib." quality. The second cadenza begins perhaps more forcefully, coming suddenly out of a *piano* context and reaching higher in range to D♭. It begins to diminuendo sooner than the previous one (take care to observe Maslanka's dynamic and temporal text). As the second cadenza descends, it grows softer and freer in tempo; the bassoonist can highlight the change of mode from A♭ to A♮ which heralds

the transition to more chromatic harmony. Example 6.1 shows one possible interpretation of this section.



Example 6.1 Mvt. I, Cadenza with interpretive markings

The cadence to close this section is marked "as soft as possible" for the bassoon, while playing a low E♭ and D♭. The actual dynamic of this section should be "as soft as possible while still guaranteeing that the notes will speak and sustain for their entire duration." The leap up to tenor E♮ for the fermata note is a better opportunity for extreme softness. The low E♭ and D♭ can be played at a soft—yet comfortable—dynamic with a diminuendo on the D♭. The tenor E♮ can then be placed very softly with a breath attack to be the softest of the three. In this context of a soft air attack, I default to the RH 1 3 fingering, as it provides the most shaded sound with a reliable attack. Individual experimentation should determine which of the possible right-hand configurations (123, 23, 3, 1 3) is best.

The next section, beginning in m. 40, is another Bach chorale melody, "O groβer Gott von Macht." This setting is almost identical to No. 91 in Maslanka's collected chorale settings. While

this section is at a slower marked tempo than the previous chorale section, it is more rhythmically active and should maintain forward direction throughout. Phrase-end fermatas are preserved from the chorale setting, but many are deliberately notated as "short" or "not long." The performer should consider how to interpret the difference in these notations, with consideration given to what piano figuration must be included inside the held tone. The section progresses steadily from *pianissimo* to *fortissimo*, to accented *fortissimo*. Additionally, more of the fermatas with shortening indications are placed later in the section; I reflect this by making each successive fermata a little shorter and pushing my tempo to the front edge of the beat as the section unfolds.

The following cadenza section, beginning in m. 60, is almost identical to the previous one; in this case the piano's cadenza portion has an additional measure. The spacing of the final notes is also altered; where before the bassoon leapt from the bottom octave to the tenor, here all three pitches are consolidated into the middle octave. Additionally, while the three pitches are marked *pianissimo*, the added "as soft as possible" indication is omitted. The bassoonist should play them clearly enough to highlight how the closing of the texture helps close the movement.

Movement II: Moderate

The second movement begins very simply with gentle rocking major triads and long smooth melodies. Maslanka provides a metronome marking of quarter note equals 96. He accompanies this with "freely, but fundamentally not slow," suggesting that there is some freedom, but the movement shouldn't get bogged down. That is the most present danger in this movement, since many phrases end with notes marked "tenuto." Great care must be taken to align these stretched notes in both instruments and to return to the established tempo after each. This is often the responsibility of the pianist since they provide constant motion here while the bassoonist is frequently holding a sustained pitch after the tenutos. Measure 20 ends the first section with a half cadence on a long-sustained E that fails to resolve down to the tonic in m. 22. The bassoon holds that same E over the better part of four measures, with a diminuendo to *pianissimo* at the end of the note. The addition of a slight, parenthetical crescendo in m. 21 can highlight the unresolved character of this pitch.

After the half cadence, the opening returns, placed an octave higher in both instruments. The tenor F♯ in the bassoon is another great candidate for an air attack. This allows it to emerge without accent from the piano's texture, growing into the next measure to highlight the melody's syncopations. These measures are essentially a repeat of the opening section, with some augmentation and diminution of rhythms, along with the metrical shifting some notes to increase the syncopation. This section diverges from the opening in m. 36; the two were harmonically identical until this point. In the opening, the phrase arrives on a D♯, as the third of a B major chord halfway through m. 15; in this case, the bassoon goes instead to E♭, an enharmonic of the original that becomes the third of a C minor triad. This, in m. 36, is the first minor chord of the movement and marks the beginning of a new section of constant C minor harmony, embellished with chromatic neighbor tones. This is an important psychological arrival point for the listener: digressing to minor after so much major, the E♭ should be emphasized with a tenuto weight. The high C can be "floated" by simultaneously getting softer while increasing the abdominal support and raising the voicing to make the note speak effortlessly.

This section is one of the most demanding for the embouchure in the piece as the bassoon has many long-sustained high Cs and high D♭s. Every rest and note ending should be an opportunity to reset the embouchure to stave off fatigue. Additionally, the bassoonist should trust their voicing and abdominal support to get response, keeping the embouchure round and supportive—not constrictive—to keep the notes down to pitch and fully resonant. Additional hairpins should be added on these long notes to prevent stagnation, preparing space to crescendo into the change of note, leading into and relaxing away from dissonance.

In this section, it is vitally important that the piano maintain forward momentum—not waiting for the bassoon. To this end, Maslanka writes "r.h. remains continuously forceful" in m. 37. In his email to Hannevold, Maslanka reinforced this idea saying "piano must be a true until m. 49. There is a tendency for the pianist to get softer; it MUST stay loud; this is not an accompaniment in

the Schubert sense."[2] Consideration can be given to the rhythm of the left-hand pickup notes to m. 42. In the score they are notated as sixteenths but are played as eighths in the recording by Per Hannevold and Torleif Torgersen. The piano can also be quite aggressive with dynamics in the left hand: these long notes must sustain for quite a long time and are low enough not to risk covering the bassoon's melody.

The section begins fading back to a softer dynamic in m. 50. To allow room for a long diminuendo over ten measures, the line should continue at a loud dynamic. The bassoonist must take care to relax the embouchure and open the voicing as they descend back into the fundamental register after such a passage in the highest octave. This twenty-five-measure section ends in m. 59 with its first real chord change, ending on the dominant (G major) for another half cadence.

The following passage is a short transition, rotating meditatively through several keys before cadencing to C major (and finally E minor) for the second large section of the movement. In mm. 60–63, the bassoon and piano both have a sustained chord with an eighth-note lift at the end of each measure, allowing for the freedom to place each chord. The final chord of this sequence (in m. 63) is marked to crescendo to an unspecified loudness. It should grow enough for the bassoonist to comfortably float the high C on the downbeat of m. 64 (again, with a recommended air attack). After walking down the scale, the bassoon ends on yet another long sustained, unresolved E♮, this time specifically marked "no vibrato." As before, I place a parenthetical crescendo at the end of this note to highlight its unresolved character.

The next section begins by establishing constant, rippling arpeggios in the piano. Again, tempo relationships are very important, as highlighted by Maslanka's indications. He indicates that m. 68 should be "strictly in tempo" and provides quarter note equals 96 as a reference. The transition into m. 72 is marked "no slowing or pause," and is accompanied with an indication that the previous half note is now equal to a quarter, which should equal 48 beats per minute. All of

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[2] David Maslanka, email to Per Hannevold

these markings can be linked back to Maslanka's first instruction for this movement, that it should be "fundamentally not slow." He allows the performers flexibility in some places but that should not disturb the overall pacing of the movement.

While the opening was entirely major, this section is almost entirely minor. Dominant harmony is introduced in m. 83—as a secondary dominant to the V chord—and resolves as expected to the V. Unexpectedly, V does not lead to I, instead the entire V^7/V to V progression is repeated down a half step, resolving to B♭ major in m. 85.

Measure 86 demonstrates another instance of Maslanka's fastidious rhythmic notation. The meter shifts from common time to "5 over the dotted quarter note"—just about as uncommon as possible! This shift is accompanied by an indication that the previous eighth-note pulse should still equal an eighth note, just with a shift from two eighths inside each pulse to three. To further complicate matters, the bassoonist plays dotted eighth notes in this measure—duple rhythms at a *slower* tempo than the previous measure's duple rhythm—against the piano's arpeggios arranged into triple subdivisions at a *faster* rate than the previous measure. The performers should make every effort to maintain a strict ratio of tempo between these two sections; the effect is that the overall pulse slows from 48 beats per minute to 36.

To accomplish this cleanly, both musicians must subdivide in the measure preceding the meter change. The piano can safely subdivide eighth notes and maintain their speed while altering their grouping. Because the bassoon continues in a duple feel with dotted eighth notes, they must subdivide sixteenth notes in m. 85, then maintain their speed while altering their grouping from fours to threes. In performance, the bassoonist should focus attention on the pianist's lowest note that marks the beginning of each arpeggio on each beat.

The bassoonist should give special attention in this section to the places where they *do not* play dotted eighth notes, as these can easily be shifted. For instance, the sixteenth-note E♭ in m. 88 should come immediately after the downbeat of beat 2, arriving on the D♭ in time with the pianist's arrival on the first iteration of the top note of their arpeggio. In the following measure, after playing

the first five dotted eighth notes, the sixteenth note E♭ should be the first note of a "scotch snap" type rhythm, clearly placed on a downbeat. Finally, the F in m. 90 should occur on the last eighth note of the first beat. To accurately place all of these rhythms, the bassoonist must constantly shift their subdivision from groups of twos to groups of threes to stay in line with the piano. Regardless of what rhythm is being played, both instruments share a common sixteenth-note subdivision. This section is an excellent example of when it is more helpful for the bassoonist to read from the score, rather than from their individual part. Vertical lines can be added to clearly show where their notes fit into the piano texture for additional clarity.

Measure 95 initiates the climax of the movement. After a sweeping arpeggio in the previous measure covering the piano's entire range, the piano finally plays sustained chords, the first break in motion since this section began. Accompanying this change in texture is a return to simple time and the establishment of a faster new tempo of quarter note equals 58. Regardless, the tempo should not be hurried; this section should revel in arrested momentum and huge vertical sonorities. When the bassoon enters on its high G it should also focus on broad, sustained sounds—its notes are doubled in the top voice of the piano part, which provides punctuated quarter notes under each longer bassoon pitch. Both instruments should bring out their sixteenth-dotted-eighth rhythms. The climax is short-lived. With a diminuendo beginning as soon as m. 99, the bassoon's sustained pitches continued to be doubled and subdivided by the piano, now at an octave lower in the piano's bottom voice. This pattern continues when the dynamic suddenly returns to fortissimo in m. 103: sustained bassoon pitches, subdivided and doubled by the piano. Once again each should highlight their sixteenth-dotted-eighth rhythms.

This whole section of the piece needs careful attention to dynamic and emotional pacing. On this topic Maslanka writes,

> "m. 81: the piano must make a real crescendo, and arrive at a full forte at m. 86. At 86 and on, the pulses in the left hand must be much more firmly accented, and the bassoon must be continuously forte. There can be no letdown. I know that this is difficult! Both players must push the dynamic between m. 81 and 94, otherwise the music becomes merely nice. I think that this area is the emotional high point of the

> whole Sonata. M. 94 must be that same dynamic, not a sudden surprise. IF mm. 81–94 are at the right dynamic level, then the fortississimo in 95 makes real sense, and by extension the whole movement is tied together as a single tight line."[3]

The section finally draws to a close in m. 115, as the bassoon fades out on yet another "unresolved" E. The pianist should note their instruction at this fermata: "a long hold, but release ped. before sound has disappeared." This hold should be quite long, but not to the full silence of the chord that closes the movement. After a fermata rest and an instruction to "wait," the bassoon enters unaccompanied, returning to the movement's opening melody. After a second phrase, the bassoon arrives on a sustained F♯, during which it executes a drastic crescendo (note Maslanka's instruction of "cresc….a lot….") while the piano reenters, driving the two into a rehash of the C minor section of the movement, now an octave lower. The piano provides constant C minor harmony while the bassoon plays the same chromatic neighbor gestures as before. The bassoonist should pay close attention to the rhythms, especially the difference in the sixteenth-note-triplet gestures in mm. 133 and 134.

After the initial crescendo to *fortissimo* in m. 125, both instruments gradually diminuendo until the end of the piece, at which point the piano holds its final chord "to silence." The bassoon is instructed to play its final gesture to a low C, "*pianissimo* if possible, but otherwise sustain at a comfortable dynamic." Maslanka's marking here indicates that he wants it to be as soft as possible, but not at the cost of pitch or sustaining for the full value. The best way to guarantee this is to include a slight crescendo during the descent E♭, D, C, then sustain the C dynamic and diminuendo from that point. If needed, the low B key can be slightly depressed to dampen and lower the pitch of the low C.

Movement III: Slow, then Moderate

Beginning with the most overt of the three Bach chorale settings in the sonata, the third movement is divided into two sections: a chorale and a lyrical section that evolves into an extended

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[3] David Maslanka, email to Per Hannevold

plagal cadence to the chorale. The indicated tempo of "quarter note equals 54" should be strictly adhered to, Maslanka states that it should have "weight and sternness" and that the fermatas should maintain a *forte* dynamic.[4]

In the first section, the piano plays Maslanka's setting of "Herr Jesu, du höchste Gut," found as No. 49 in Maslanka's *117 Collected Chorale Settings*; meanwhile, the bassoon doubles the bass of the chorale. The most distinctive feature of the version in the sonata is the added dynamics, which are not present in the "pure" chorale that was published in the collection. In the sonata, the two instruments play inverse dynamics, the piano playing each downbeat eighth note *forte* and accented, dropping to *piano* on the upbeat. The bassoon begins *piano* on the downbeat note, and crescendos to accented *fortissimo* on the upbeat. Both instruments play the upbeat note staccato. Additionally, each quarter note should be played full value at a loud dynamic (all except the penultimate quarter have fermatas, and that one is marked tenuto). The performers should strive to exaggerate these dynamic contrasts to achieve a constant bass line that seems to phase in and out between the two instruments. The pianist should also try to bring out the soprano voice. This is the chorale melody and the counterpoint between it and the bass should prevail.

For the bassoonist there are two main challenges in this section: consistency in maintaining the printed dynamics, and reliable response on the large downward slurred intervals. For the former, during practice the bassoonist should take note of where they tend to allow their dynamics to even out: *pianos* becoming *mezzo forte*, accents losing their punch, and add reminders at those places. For the latter challenge, the dynamic scheme is actually very helpful in executing the slurs. Exaggerating the openness of the voicing for the lower note will convince any of the more stubborn intervals to cooperate. The exception to that might be the falling G3 to G2 slur in m. 10. This one always has a tendency to be unreliable. Depending on individual set up, one option is to play the G3 without the

[4] David Maslanka, email to Per Hannevold

first finger half-hole. The binary "off-on" motion encourages the lower octave to come through more readily than sliding shut the half-hole; another option is simply to lightly tongue the lower G.

Throughout the chorale the bassoon and bass piano lines are identical except for on the downbeat of beat two, m. 6. Here, the bassoon and piano are off by a second before reconciling on the fermata pitch on beat three. The harmony for beats one and three is clear: tonic G minor and vii$^{\circ 7}$/V respectively. Even ignoring the disagreement between parts, beat two is less clearly labeled. Because the piano part is consistent between the sonata and Chorale No. 49, I suggest that the bassoon follow suit and play A to B♭ on beat two of m. 6.

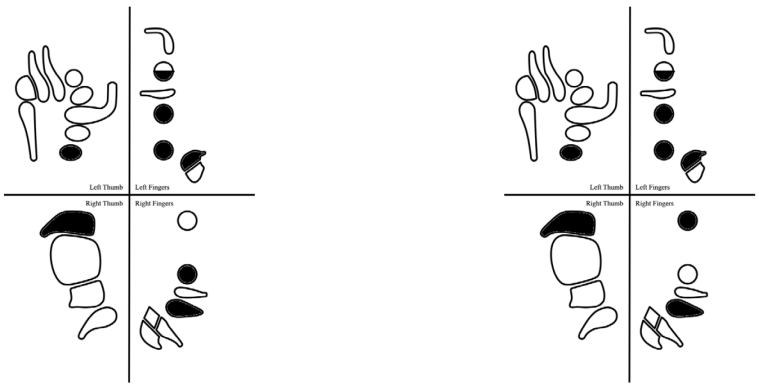
After the cadence in m. 11, the second section begins. Contrasting the mostly straightforward harmony of the chorale, this section opens with rippling "A♭ split-third with an added ♭6" arpeggios that gradually coalesce into pure major triads over the course of the movement; this harmony doesn't have a clear relationship to the G minor of the previous section. At this transition, Maslanka provides no indication to either take or not take time unlike transitions in previous movements. While the tempos of the two sections are related (the chorale's eighth note should equal the second section's quarter note), Maslanka does not indicate this specifically, merely listing the new quarter-note tempo. Additionally, he resets the measure numbering in this section. All of these factors suggest a disconnect between these two sections, giving the performer license to take time between the two. I prefer to take a relatively short break, setting up the mysterious character of the next section with an extended lift and placing of the piano's entrance.

Throughout the second section, the piano provides constant arpeggiated chords; their rhythm—along with the printed dynamics—are indicative of the overall pacing of the section. Beginning *pianissimo* with groups of six, the piano maintains this rhythm and dynamic until the approach to the climax of the section in m. 20. The piano precedes the climax with a two-measure crescendo—their first of the movement—to *mezzo forte* in m. 20; this arrival is accompanied by an acceleration to groups of seven. Prior to the climax, the bassoon plays mostly long, sustained pitches, punctuated with occasional neighbor gestures and local hairpins—the piano should maintain

their *pianissimo* dynamic regardless of whatever hairpins the bassoonist plays. After the climax in m. 20, the instruments gradually diminuendo; the piano mirrors rhythmically this by slowing to groups of five in m. 24 and straight sixteenths in m. 38, the final measure. Maslanka is specific in his indications for the piano as it approaches the close of the movement: for rhythm, he writes "slowing…a lot…very slow," and—for dynamics— "draw out to nothing." These elements reinforce each other to lull the movement to a gentle close.

While this section is notated at quarter note equals 108, the arpeggiation in the piano suggests the tempo should be felt in cut time: 54 beats per minute to the half. In addition to making everything easier to count (each complete piano arpeggio accounting for one beat), this helps to cultivate a sense of expansiveness and calm that is essential to this section. The bassoonist should emphasize this by navigating their line as smoothly as possible, using the neighbor tone gestures to add interest but not distort the longer phrase.

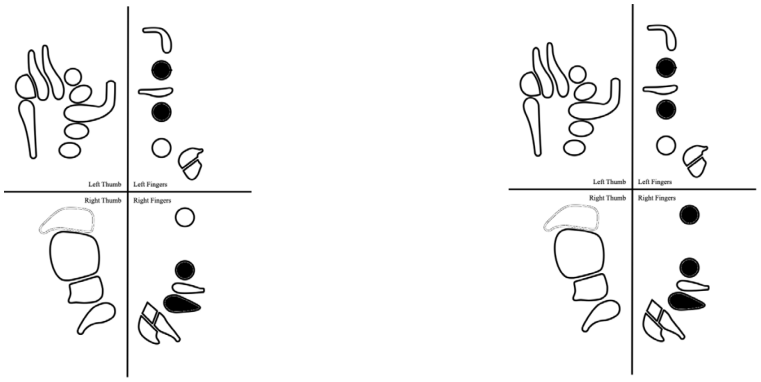
An option to consider for the first note's *pianissimo* entrance is to play 1-3-B♭ in the right hand instead of the typical 1-2-B♭; this provides a more muted sound. Regardless of fingering choice, every attempt should be made to keep the overall dynamic of this movement soft. The loudest dynamic is a mere *mezzo forte*, which is only sustained for a few measures before dropping back down.



"Normal A♭" **"Muted A♭"**

Example 6.2 A♭ Fingering Options

As discussed in the analysis chapter, this section has a tonal center of E♭ major and ends with several repeated plagal cadences (the final cadence is not resolved, pulling the listener into the final movement). The bassoonist should notate the piano's harmony in the final ten measures on their part (note that the chord changes do not align with the bassoon's ties). Each resolution of IV to I can be accompanied by a slight crescendo into the change of harmony, followed by a diminuendo after the resolution. The breath marks in the final ten measures should be executed as lifts to clearly place the note (whether or not a breath is actually needed) and to reset the embouchure. Tenor E♭ is an excellent note for fading to nothing; the fingering of choice is a matter of personal preference. Generally, the "full fingering," LH 12 RH 123 is the flattest in pitch and the most muted. While I default to LH 12 RH 23 in most cases, the full fingering allows for a more naturally covered sound—as well as a lower pitch—which in turn allows more embouchure dampening to further mute the sound.



"Normal E♭" **"Full E♭"**

Example 6.3 E♭ Fingering Options

Because the third movement ends with an unresolved cadence and an instruction to "go right on," any necessary breaks to breathe, soak reed, empty bocal, etc. should happen prior to the beginning of the third movement.

Movement IV: Fast

The final movement is a non-stop blitz from beginning to end for both musicians. Exceedingly few beats pass that do not have sixteenth notes or at least eighth notes in one, if not both instruments. Fortunately, while the movement is divided into three sections (either the exposition, development, recapitulation of sonata form, or simply ABA ternary) the return of the opening section is identical to the original. Nevertheless, that leaves many extremely difficult technical passages for both instruments. In my interview with Per Hannevold, he suggested taking advantage of this exact repetition by copying pages so that the bassoonist can perform from m. 1 to m. 117, adding a *da capo al coda* in that measure, then switching to the coda in m. 176, instead of playing m. 59 for the second time. This allows the bassoonist to have the complete part on four pages instead of six, eliminating the need for page turns (for which there is very little time).

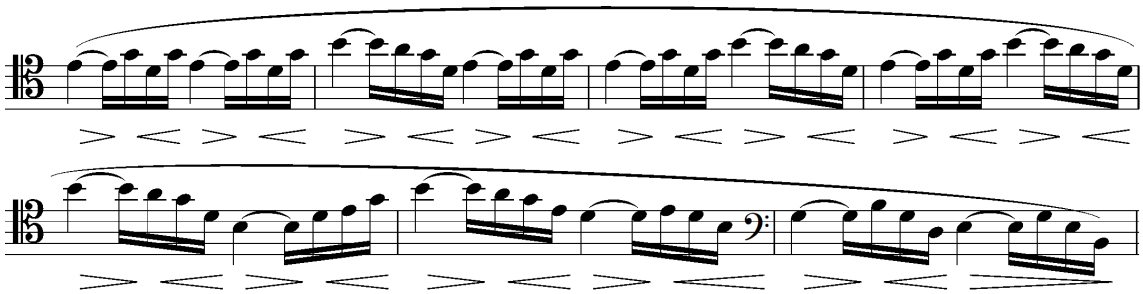
As with any extremely demanding technical music, the final movement should be kept as slow as possible for as long as possible, maintaining a tempo that allows the bassoonist to focus on use of the airstream, rather than the fingers. Also notable, the tempo is given as quarter note equals *circa* 144, giving the performer some flexibility to adopt a slower tempo if necessary.

One note that can cause particular technical troubles is G4. As the movement is predominately in G major and spends much of its time in the third octave, this is a very commonly occurring note. While it is typically played with the left thumb on the whisper key (as should any note that has a half-holed first finger), the feasibility of this should be considered when learning these passages. As a general rule of thumb, I use the whisper key on G4 for any G that begins a phrase or is longer than an eighth note. I do not use the whisper key when G4 is a sixteenth note neighbored by either A4 or B4. All other cases are considered on an individual basis. Choose the fingering that best suits the situation. While work on any technical music should always begin at very slow tempos, the final tempo must be considered from the beginning when making fingering choices.

Measures 19 through 22 are some of the most technically demanding of the movement, particularly because of the repeated E-G-D-G figure. In these, I use the whisper key on the G when

it is followed by either a D or an E; this helps ensure immediate and clear response on the G. I do not use the whisper key on the Gs followed by B4, allowing the thumb time to transition to that key. For the G to respond immediately without the whisper key, the opening of the half-hole is of vital importance. If necessary, adding a tenuto articulation to each high B in these measures helps keep the fingers and air aligned and does not upset the phrasing.

Slow practice with note grouping is necessary throughout the entire movement, but here especially. While this and other sections should be subjected to all possible permutations of dotted and reverse-dotted rhythms, as well as adding quarter note ties to each sixteenth position in turn, the following grouping is the most important for developing momentum and clarity.



Example 6.4 Sonata Mvt. IV, Note Grouping Example

The next section should drop back to a relaxed dynamic to prepare for the return of *fortissimo* in m. 30. The marked articulations should be strictly observed in these measures since they don't conform to "default" phrasing and do add a great deal of variety. The articulation of the piano's entrance in m. 23 is also noteworthy: in contrast to the constantly "ringing" eighth notes and sustained chords of the previous section, these are all marked staccato, and are preceded by a pedal release symbol. This creates a shift of texture to accompany the shift of key area and melody. These articulations are different when the section repeats in mm. 30–36. These, along with the changing piano texture, drive the interest in these bars.

Sudden textural changes are a common feature of this movement: immediately after this section ends (shifted to resolve on beat 2), the piano launches into a maelstrom of sixteenth notes in

both hands, joined by the bassoon a measure later for a full three octaves of doubling. The scales continue over several measures, arriving at another sudden change of texture in m. 44. Here the pulse is offset by an eighth note, with accented, four-note groups on each upbeat. The bassoonist should practice these on the beat so that the emphasis naturally falls on the first note of each group. Then, that emphasis can be carried over when playing the rhythms as printed; this prevents a secondary accent on the downbeats. The piano's figuration in mm. 45–46 is a preview of the driving accompaniment in the coda. They should push through these measures as though they lead to a powerful cadence, thus making the sudden texture change in m. 47 all the more dramatic.

In m. 47 the driving line fractures as the two instruments dovetail. Both should strive to create the illusion of constant sixteenth notes, not making the final sixteenth note of each beat too short, thus avoiding a gap. In fact, the piano has ties to silence notated on its final sixteenth notes; this same marking could be added to each group here. After a brief piano interlude, marked "rowdy," the bassoon reenters and the two drive toward the end of this section, which closes with a rising gesture in both parts.

The end of m. 58 into m. 59 provides a difficult thumb workout for the bassoonist. The key is establishing from the very beginning of slow practice correct thumb placement on the low D key when going from E♮ to E♭. The thumb should be placed high enough on the D key that it can stay planted in position with only the tip moving to depress the low B and B♭ keys. Practicing this four-note group E♭-B♭-E♭-B♭ in different rhythmic permutations is a necessary exercise. In the following measure, the thumb must leap from the low B♭ key to the whisper key for the octave B♭ and G♭. To ensure that this B♭ sounds in the correct octave an open voicing is necessary, simply maintaining the voicing for the low B♭ is enough to accomplish this. Finally, attention must be given to the half-hole leading into and out of the G♭. Preferably the whisper key will be down for this note, but quick and accurate use of the half-hole will guarantee that both the G♭ and the following B♭ respond cleanly and immediately.

The exposition of the fourth movement, ending after the rising gesture in m. 59, is characterized by rapidly shifting textures between its sections and a steady progression from clear major sonorities to dense octatonic harmony. The performers should use those two aspects to guide interpretation. The opening section with its G major pentatonic harmony and jaunty rhythms should be played lightly, as though the technical passages were effortless and invented off the cuff. This energetic, ebullient character can continue into the B♭ major section before it is interrupted by the quick scales of m. 36. From here, the performers can continuously ramp up their intensity to match the growing chromaticism of the harmony.

The development (m. 60) begins with a dramatic diminuendo in the piano ostinato juxtaposed with the bassoon's return to the care-free G major pentatonic opening material set over a low, ominous rumbling in the piano. The bassoonist should exaggerate the printed dynamics in mm. 62–64 since failing to commit to them will lend an accidental quality to the passage. Meanwhile, the pianist should resist the urge to echo these dynamics, staying as soft as possible until the start of the crescendo in both instruments in m. 69.

The bassoon's pickups to m. 71 begin a sequence of constant motion for the next thirty measures, as both instruments trade this theme back and forth, modulating through various keys. Both should keep on the front edge of the beat, driving forward, particularly with the accompaniment eighth-note patterns. These thirty measures are the most dangerous in the movement, both technically and collaboratively. Due to the intricate imitate writing, if one instrument "gets off," it is almost impossible to get back together until the arrival of m. 100. This whole movement, this section in particular, demands slow practice from the performers separately, but also together. Play this development section slowly together, noting how the parts lock together, and practice smooth handoffs of the chase theme. Measure 80 is a good point of affirmation: both instruments have synchronous pickup notes into this measure (although the bassoon is in a different part of the theme). The bassoonist should take care to exhale during some of the rests to prevent a

buildup of stale air. A quick out-in in the space of two eighth notes can reset the lungs to continue the passage.

After a constant, gradual rise in tessitura, the bassoon arrives in its top octave for its final statement of the chase theme in m. 87. These measures are particularly difficult for two reasons: the technical challenges of the bassoon's extreme range and the desynchronization of the piano's implied meter. Slow practice is essential for addressing the former issue, especially cultivating ease in the left thumb as it jumps from the B♭ keys to the high C or D keys for the C and D♭. In this case, I recommend just going to the high C key to minimize the necessary travel distance. This passage should never be played faster than the thumb can travel without tension. The second challenge is that the piano breaks into accented groups of three sixteenth notes, desynchronized with the bassoon's figuration. These groups continue to ramp up the intensity until m. 91, when the instruments come together: the piano's hands are unified for the first time since this passage began, and the bassoon drops into an accompaniment pattern.

Measure 91 provides an interesting break for the bassoonist; on one hand, they have a break from the barrage of technical sixteenth-note passages; on the other, the extreme tessitura continues for another six measures. To combat fatigue (a very real danger by this point in the sonata) and to ensure that these high notes remain in tune with a full sound, the eighth rests should all be utilized as microbreaks to reset the embouchure. They should not, however, all be used to inhale, since that will just overfill the lungs with stale air. The bassoonist should experiment with runs of the entire passage to determine which combination of exhalation and inhalation is most comfortable. I suggest exhaling right away in m. 92, then inhaling as necessary.

As in m. 44, the end of the "chase" section in m. 100 features an arrival elided with a syncopated section. Both instruments resolve strongly on the downbeat and the texture shifts to separated, fading chords in the piano alone. After another brief pause, the bassoon enters on an upbeat, continuing to obscure the meter. An accented piano chord in m. 107 provides another unique Maslankian expressive marking: ***sffz!!*** Preceded by a beat of silence, this chord should punch

sarcastically out of the texture, a cheeky grin from the pianist to the audience would not be out of place.

The following section closes the development with a final slew of octatonic scales and chromatic harmony, building into a sustained high B♭ in the bassoon. The *fortissimopiano* at the beginning of this note should be exaggerated as much as possible. Note that the piano has a s*ubito piano* on the downbeat of m. 113, two bars before the bassoon. To avoid overpowering the bassoon's dynamic too soon, the pianist should carefully pace their gradual crescendo. The resolution to B♮ in m. 118 should be given a low enough voicing to avoid going sharp, and a long enough duration to yield a clear pitch.

The recapitulation beginning in m. 118 is identical to the opening section until m. 176, which begins the coda. For the first five measures of the coda, the bassoon repeats high Gs, each marked *sfortissimozando* with a crescendo. The piano rests for the eighth of the bassoon's entrance, then articulates the remaining eighth notes of the measure. The bassoonist should hit each G strongly, then drop back to a *mezzo forte* in order to execute the crescendo without overblowing. The half-hole is of crucial importance to the pitch and tone of this G; if it is open too far the G will be less focused and more likely to go out of tune. These issues that are compounded by the dynamic markings.

The G major pentatonic arpeggios in mm. 183–185 are another example of the need to carefully consider the fingerings from the very beginning of slow practice. For each accented G at the beginning of a group, the whisper key should be used. The other Gs are a matter of personal preference. Using the whisper key makes the Gs following Ds respond more readily; it also makes the thumb shift for the A to B more difficult. I opt to use the whisper key on these Gs in the ascending gesture but not the descending one. There the closing of the half-hole is a higher priority.

Continuing the piece's juxtaposition of tonality and chromaticism, these major arpeggios are followed by a return to octatonic harmony. This increases the intensity to push into the end, an intensity that should be echoed in performance. The neighbor tone figures in mm. 186–187 and m. 190 should be grouped from the second sixteenth note to continue this push. Both instruments

should continue to grow in dynamic throughout this section. The piano is marked to sustain the pedal throughout, adding to the cacophony of dissonant pitches. As in m. 87 of the development, both instruments shift to accented groups of three sixteenth notes in m. 191 for an additional metric push. The final note in the bassoon, low B♭, is marked accented and staccato, but it should be long enough that the true pitch is heard.

Importantly, the bassoonist should freeze after finishing their gesture—sudden audience applause would hide the final resolution. After two beats of silence, the piano reveals the winner of the battle: a simple G major triad. Interestingly, this surprising gesture is not accompanied by any additional Maslanka commentary on how to play it. We are only given a fermata, ties to silence, and pedal—not even a dynamic indication! This lack of direction gives the performers the freedom to use whatever affectation they choose. Technically, the final chord is under the last prescribed dynamic (***sffz***), but it doesn't seem to have that character. I suggest playing it with a full sound—not suddenly pianissimo—but without accent, just beautiful sustained sound.

Where the first three movements were predominately lyrical, the final movement is an almost unbroken rush of momentum for a solid five-and-a-half minutes. Most, if not all, of the sonata's technical challenges are in these 192 measures and will demand the bulk of the bassoonist and pianist's preparation time. A more subtle difficulty for the bassoonist will be endurance: rests are few and far between in the sonata, and the first three movements are full of lyrical passages that don't shy away from the third octave. The last movement, other than the sustained B♭ at the end of the development and a few sustained Gs in the introduction and coda, doesn't have any notes shorter than a quarter. Nevertheless, the constancy of the bassoon's playing continues the demands placed on the embouchure.

To prepare for these challenges, aside from practicing the sonata itself, the bassoonist should fill their daily routine practice with long tones, especially spending time in the third octave on notes that will be problematic in the sonata (high G, B♭, B♮, C, and D♭ in particular). Additional study of

G major scales and arpeggios, as well as various permutations of the octatonic scale and chromatics, will make the material more approachable.

Full of extreme challenges though it may be, Maslanka's *Sonata for Bassoon and Piano*, is a richly rewarding piece to perform and is eminently accessible to all audiences. General listeners are engaged by the lyricism and the clear use of dissonance as a contrast to the tonal sections. The constant variety achieved by Maslanka in shifting colors and textures, coupled with the tight motivic cohesion between sections, provide fertile ground for analysis and engagement.

Appendix 1: Possible Misprints

Chorale No. 91

German title is mistranslated: "O groβer Gott von Macht" should translate to "Oh Great God of Might"

Chorale No. 111

M. 5, Beat 1: Grace note F♮ could be F♯ to match setting in the Sonata Mvt. I

M. 10, Beat 2: bass should be C instead of A to match setting in the Sonata Mvt. I, C minor harmony

Orpheus

David Maslanka's Program Notes

Orpheus is a musical retelling of the tale of Orpheus who was so torn by the death of his beloved Eurydice that he descended to the underworld in an attempt to bring her back to life. His tragic failure dooms them to an eternity apart. The fruit of tragedy is beautiful music! The center of my piece is entitled "Orpheus' Song: I cannot go on living apart from her."

Music for Doctor Who

David Maslanka's Program Notes

This brief piece was inspired by an episode of the BBC-TV space fantasy. In it, the Doctor (played by Tom Baker) escapes from confinement by seemingly electrocuting himself. Is he dead? Is he alive? He's alive!!

Music for Doctor Who was written for California bassoonist/composer John Steinmetz who supplied me with fingerings and recordings for a whole series of bassoon multiphonics. I chose several striking examples as foundation ideas for this piece.

Sonata for Bassoon and Piano

David Maslanka's Program Notes

Sonata for Bassoon and Piano is in four movements. The first two are organized as a recitative and aria. The third follows the same pattern but contains both elements in the single movement. The finale is an energetic romp that gives a nod to two of my favorite composers: Poulenc and Shostakovich. The music is light-hearted and fun, but with a fierce edge.[1]

Movement I

M. 1: Bach Chorale Melody "Wer Gott vertraut, hat wohl gebaut" (Who trusts in God a Strong Abode) JSB No. 137, Mas No. 111

M. 7, Beat 1: Grace note F♯ could be F♮ to match setting in Chorale No. 111

M. 40: Bach Chorale Melody "O groβer Gott von Macht" (Oh Great God of Might) JSB 82, DM 91

M. 45: Missing B♭ accidental on grace note

Movement II

M. 41: The sixteenth-note pickups at the end of the bar are played as eighth notes in the recording by Per Hannevold and Torleif Torgersen. Possible difference of edition.

M. 102: Missing Bass clef for piano right hand

Movement III

M. 1: Bach Chorale Melody "Herr Jesu Christ, du höchstes Gut" (Oh Jesus Christ, You Highest Good) JSB 73, 266, 294, DM 49, 50

M. 6, Beat 2: Bassoon should play A B♭ to match piano left hand, and the setting in Chorale No. 49

Movement IV

M. 44, Beat 2, Second Eighth: Missing G5 in piano right-hand chord

M. 46, Beat 1, Bassoon should play A♭ to fit the established pattern and harmony

Mm. 48—49, ties to rest are present on beats 1 and 3 of the piano gesture, these could be replicated on the bassoon gestures on beats 2 and 4, as well as the following piano gesture on beat 1 of m. 49

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[1] David Maslanka, "Sonata for Bassoon and Piano," accessed May 15, 2020, https://davidmaslanka.com/works/sonata-for-bassoon-and-piano-2004-20/?portfolioCats=229%2C225%2C227%2C231%2C223%2C224%2C221

M. 53-55, Continuous slur over all bassoon sixteenth notes missing from score

M. 53, Beat 4, Last Sixteenth: A♭, F, A♭ in piano right hand to match voicing of other beats

M. 48–49, ties to rest are present on beats 1 and 3 of the piano gesture, these could be replicated on the bassoon gestures on beats 2 and 4, as well as the following piano gesture on beat 1 of m. 49

M. 53-55, Continuous slur over all bassoon sixteenth notes missing from score

M. 53, Beat 4, Last Sixteenth: A♭, F, A♭ in piano right hand to match voicing of other beats

M. 163, Beat 1, Bassoon should play A♭ to fit the established pattern and harmony

Appendix 2: All Solo and Chamber Music for Bassoon

1977: *Orpheus* for two bassoons and marimba

1979: *Music for Doctor Who* for bassoon and piano

1984: *Quintet for Winds No. 1* for woodwind quintet

1986: *Quintet for Winds No. 2* for woodwind quintet

1989: *The Nameless Fear; or: The Unanswered Question Put Yet Another Way:* for SATB, male soloist, female soloist, narrator, flute, bassoon, guitars, and percussion

1990: *Little Concerto for Six Players* for flute, oboe, clarinet, bassoon, violin, and piano

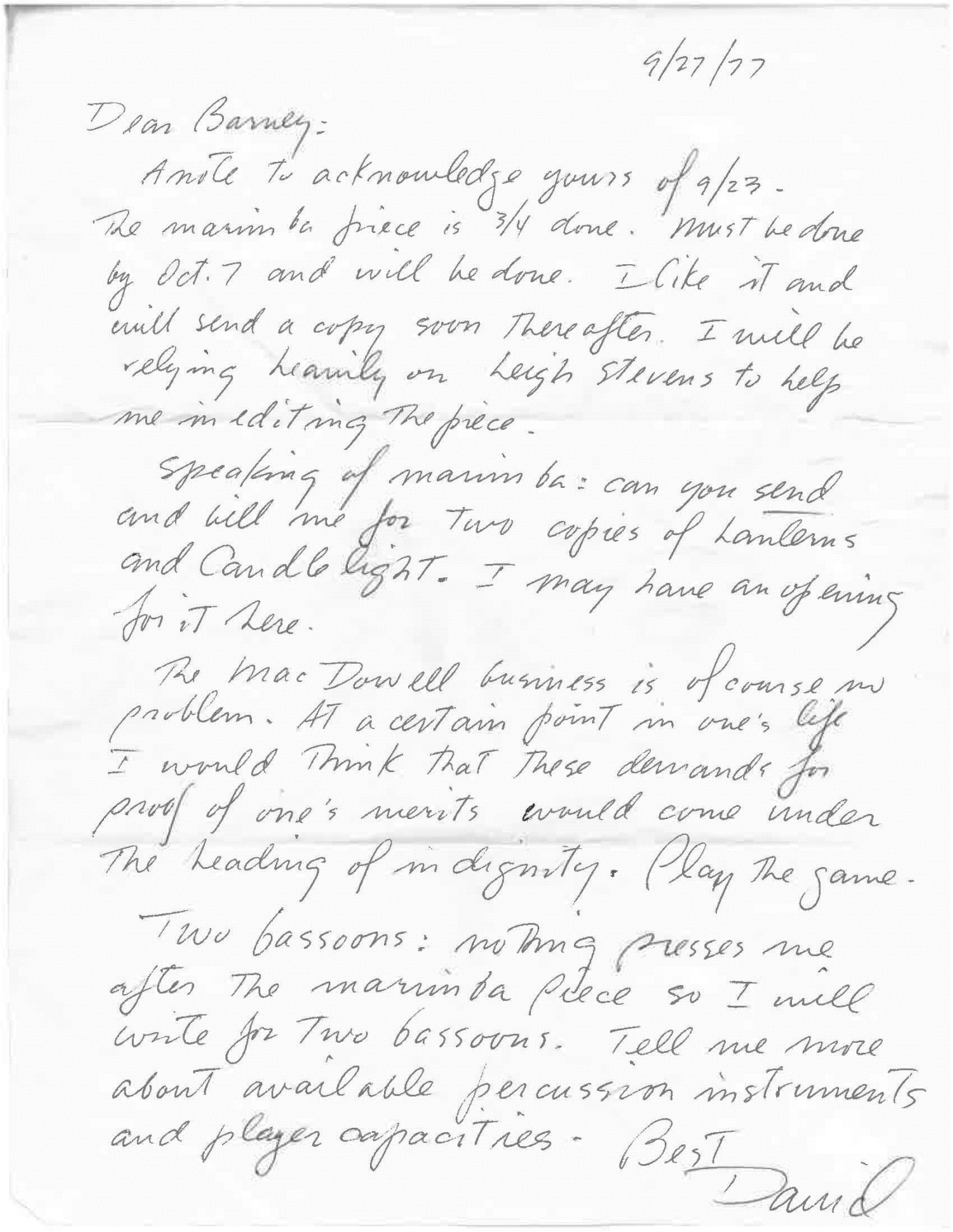
1994: *Tears: Montana Music No. 5* for viola, cello, bassoon, and piano

1999: *Quintet for Winds No. 3* for woodwind quintet

2004: *Sonata for Bassoon and Piano* for bassoon and piano

2008: *Quintet for Winds No. 4* for woodwind quintet

Appendix 3: Maslanka Letters to Barney Childs



9/27/77

Dear Barney:

A note to acknowledge yours of 9/23. The marimba piece is 3/4 done. Must be done by Oct. 7 and will be done. I like it and will send a copy soon thereafter. I will be relying heavily on Leigh Stevens to help me in editing the piece.

Speaking of marimba: can you send and bill me for two copies of Lanterns and Candlelight. I may have an opening for it here.

The MacDowell business is of course no problem. At a certain point in one's life I would think that these demands for proof of one's merits would come under the heading of indignity. Play the game.

Two bassoons: nothing presses me after the marimba piece so I will write for two bassoons. Tell me more about available percussion instruments and player capacities. Best

David

Oct. 15, 1977

Dear Barney:

The marimba piece is done. Title is still Variations on "Lost Love" (after the poem by Robert Graves) It is bigger than expected - 18 minutes - but solid in my estimation - I have discovered that marimba tone is mesmerizing and that a marimba piece relying largely on the color of the instrument fails because it all starts sounding like itself. I think 18 minutes of marimba by itself no matter what it does gets to be dangerous. This new piece will be premiered on Nov. 6 in Ithaca, NY. I will send it to you after that date so that some doubtless necessary revisions can be done. This marimba player for instance prefers seeing bass clef for low passages. I guess this is usual?

(2) Do you have Karen Ervin's address? Or can I send an extra copy and ask you to pass it on?

The concerto premiere will be postponed (I hope just postponed and not cancelled) The soloist is staggering under the enormity of the piano part. I have yet to hear how he and Hunsberger have worked things out. Am getting nervous about it.

I had a brilliant performance of the Sexton songs in Geneseo under the sponsorship of Jim Willey. I hadn't heard either singer or pianist prior to performance and was totally stunned by their work - temp. wrong at the start of song two but apart from that it was as if they were inside my head. Both Dechario and this hitherto unknown pianist (David Geomans) have asked for solo pieces and so I'm after the

(3) Two-bassoon piece I intend to start a solo piano work. A year or so ago you also suggested a pianist in London, and I have a friend at Sarah (very strong player) who wants a piece from me.

The material for the 2-bsn piece is pretty much generalled - IT will be 2 bsns and marimba - (no other perc.) Am hoping to keep it uncomplicated enough that performance can be worked up quickly. Am planning a concert of my stuff at Sarah on Nov. 22 and want to get this new piece on if possible. Need another bsnist.

Speaking of Sarah: The annual psychic wrenching is taking place: will they or will they not extend my contract - I refuse to go through last year's turmoil again - It's about time they viewed me as a valuable property. If they won't or can't then it's good bye. No more

(4) attempts to ingratiate myself. Am perfectly willing and able to assume my share of the community burden - a thing which they apparently view as very valuable in a faculty member - but I'll be damned if I can find a way into their structure. Very closed and clubby. Maybe it is my particular emotional hurdle to get over - my inability to function well or at all in a clubby environment. I don't know.... It seems like a blank wall to me. At the same time the whole idea of being told that I am in some way unfit to teach at Sarah makes me both rankle and feel bad. Rankle because I know personally five people in the music dept. & who can't touch me as a teacher.

Well - if I'm not with Sarah next year I have half a mind to take a Sabbatical (now two years overdue) if I can put together unemployment,

(5) a grant or commission and some copy work on the side I might be able to take off 8 months or more. Just a thought. Well see.

Your application to the Colony has inspired me to do likewise. Would it be appropriate for me to put you down as a reference? Their reference form asks: "Any personal problems that you know about?" This ~~screen~~ screening tactic succeeds in keeping the nut cases out of the Colony - Right?

Best.

David

Nov. 21, 1979

Dear Barney:

News: Alison and I will be married on January 12. Who knows why these things happen. I thought things were perfectly fine the way they were. But the clouds parted, the fog lifted, the mist cleared and I had the compelling urge to marry. You are invited of course. An announcement will be sent when we get that far.

News: Sarah Lawrence, the great whore of Bronxville, has struck again. I am <u>out</u> as of the end of the school year. The reasons are all bullshit and they are a bunch of fucks - except for a few honest friends and some nice people among the students. My firing is viewed by some as an institutional move away from competence and rigorous thinking toward a more relaxed and on the surface "inviting" atmosphere. In other words I'm not flashy enough.

That's it for academe. They are too crazy for me. I may teach again but only if it's convenient to me. We will be staying in NYC for the

sake of my son and for Alison's school. Now I have to think through now I want to make my bucks and then make the switch. Maybe I've been hopelessly naive all these years but academia now reveals itself as ~~[illegible]~~ rife with pretense, hypocrisy and political maneuvering. Sarah Lawrence is even more insidious because they pretend to be humane in the process of grinding up their host. ~~[illegible]~~ The final letter is headed "Dear David" and is signed "Charles". "Charles" is the president of SLC. How could you possibly hate a person who addresses you as "David" and signs himself "Charles"? Right? And how they agonize over these decisions. It could make a body feel real sorry for them.

Nov. 25

(Following Thanksgiving with Alison at my mother's house - a very weird time)

I am still fuming at the presumptuousness of Sarah Lawrence in judging me not fit. The place limps along on mediocrity. I'm surprised that I've put up with it for so long - but I know why: I'm as scared as anyone (maybe more than most) of making changes. In my mind I made a lot of excuses for them and

for myself because I just wanted a place to be. Well, the blinders are off. I'm still scared of the future but I have been deeply offended by SLC and will set about making my own way.

Clear weather and 70° in NYC all this week. Unheard of. Beautiful late fall foliage on our neighboring hill. If by some accident Jan 12 is a fair, warm day we will move our wedding ceremony out to the hill.

Leigh Stevens Town Hall recital was just alright in my estimation. Full house - mostly percussionists who came to be amazed and so were amazed. Nice to have enthusiasm in any case. My piece unblushingly was the best on the program - Leigh says it's his best when he travels - This in spite of two premieres, works by John Serry and Raymond Helble - both pretentious attempts to exploit the fabled Stevens Technique.

I have been commissioned by the percussionist at Oberlin to write another marimba piece. The man's name is Mike Rosen. He thinks that Steven's

4.

sound is "cold" and that his is "warm" and gutsy - Obviously he believes himself the equal if not the superior ... He was careful to ask if Variations was characteristic of my style. In other words a carbon copy will do - just change the notes to protect the innocent. My tone has become scathing which has to do not with Rosen but with SLC ~~Rosen~~ I'm afraid - In any case I'll have to rethink the marimba. It's sameness of tone and mesmerizing character disturb me. Rosen will send me tapes so maybe I can come up with something worthwhile in his sound -

Heard the première of Peter Winkler's symphony. An impressive piece in many ways but it suffers in conception, ie, his setting out to write an enormous Romantic symphony, made him have to write an enormous Romantic symphony whether it wanted to be or not! The other problem is one which also affects my Concerto: The long time it took to write the piece - Peter's was written over a space of 7 years and it shows the style evolution. The best movement is the Third and the most individual music was in the last movement. Will say no more without rehearing. Have grown cautious in that respect. Suffice to say the piece was worth a hearing and a rehearing.

5.

Heard the premiere last Sunday at Alice Tully Hall of Crumb's Makrokosmos IV - Celestial Mechanics (or was it Cosmic something or other--) Thumbs ↓! Same old shit with a vengeance. This piece for piano 4-hands, with page turner asked to join in in one spot. The first movement seemed like it was a breakthrough - IT had an evolutionary sense and a driving push. Movements 2, 3, 4 were structurally undistinguished; occasional interesting noises. Crumb's previous salvation has been a strong sense of timing - when to put everything and how much for best effect. Timing deserted him here.

Other music on the program: Dvorak trio op 67 (3rd mvt very interesting rhythmically, the rest dull); Nielsen's quintet (yawn) and a Mozart violin Sonata. Mozart was the clear victor in an otherwise undistinguished (there's that word again) field. The violinist was Joseph Suk (Jils), Son of, great grandson of Antonin Dvorak. He's a good violinist-

You should have a copy of Fourth Piece by ~~now~~ now. Enclosed find a new set of orpheus materials. The piece stands as is. I think the

key to the parts I thought about changing lies in careful dynamic control and balance of parts. The central aria I still find very moving - maybe something worthwhile there.

if you want more let me know

Also enclosed ~~some~~ one Dr. Who. Have misplaced my masters (!) so These ~~are~~ is xerox of a xerox.

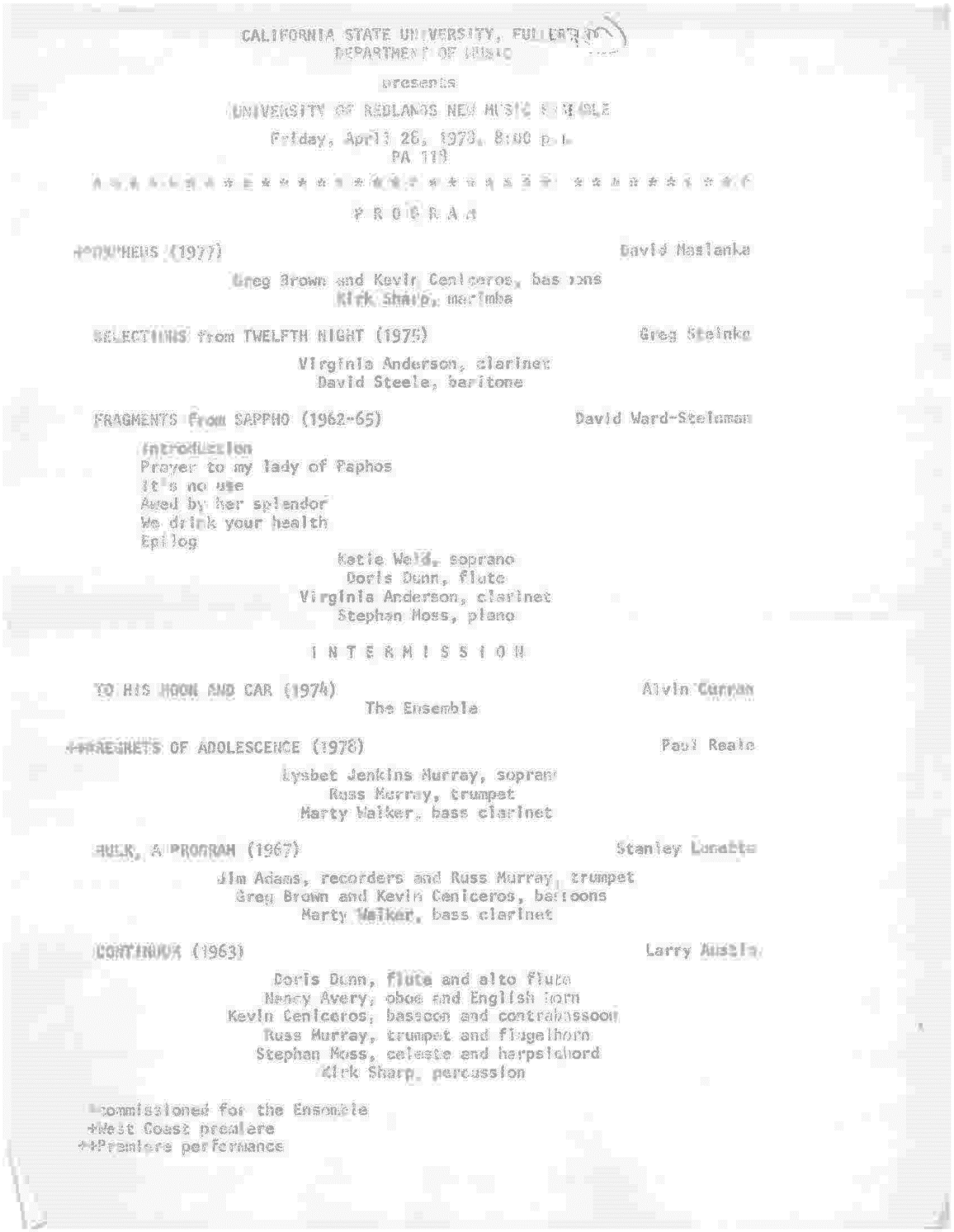
Alison's eyes are better - at least she can read as much as necessary though she gets a lot of headaches. She sends greetings!

All best.

David

Some sextet ideas are cooking. Appears to be my next piece. Guggenheim has asked for work samples. Would be a kick to get that for next year, though I shall be prepared for the alternative!

Appendix 4: Programs of *Orpheus* Premier and Subsequent Performance



CALIFORNIA STATE UNIVERSITY, FULLERTON
DEPARTMENT OF MUSIC

presents

UNIVERSITY OF REDLANDS NEW MUSIC ENSEMBLE

Friday, April 28, 1978, 8:00 p.m.
PA 110

PROGRAM

+PROMETHEUS (1977) — David Maslanka

Greg Brown and Kevin Ceniceros, bassoons
Kirk Sharp, marimba

SELECTIONS from TWELFTH NIGHT (1975) — Greg Steinke

Virginia Anderson, clarinet
David Steele, baritone

FRAGMENTS from SAPPHO (1962-65) — David Ward-Steinman

Introduction
Prayer to my lady of Paphos
It's no use
Awed by her splendor
We drink your health
Epilog

Katie Weld, soprano
Doris Dunn, flute
Virginia Anderson, clarinet
Stephan Moss, piano

INTERMISSION

TO HIS MOON AND CAR (1974) — Alvin Curran

The Ensemble

+++REGRETS OF ADOLESCENCE (1978) — Paul Reale

Lysbet Jenkins Murray, soprano
Russ Murray, trumpet
Marty Walker, bass clarinet

HULK, A PROGRAM (1967) — Stanley Lunetta

Jim Adams, recorders and Russ Murray, trumpet
Greg Brown and Kevin Ceniceros, bassoons
Marty Walker, bass clarinet

CONTINUUM (1963) — Larry Austin

Doris Dunn, flute and alto flute
Nancy Avery, oboe and English horn
Kevin Ceniceros, bassoon and contrabassoon
Russ Murray, trumpet and flugelhorn
Stephan Moss, celeste and harpsichord
Kirk Sharp, percussion

+Commissioned for the Ensemble
++West Coast premiere
+++Premiere performance

UNIVERSITY OF REDLANDS
SCHOOL OF MUSIC
REDLANDS, CALIFORNIA

NEW MUSIC ENSEMBLE

WATCHORN HALL
FRIDAY, MAY 5, 1978 - 8:15 P.M.

*1976 No. 1 — *Lawrence Kucharz*
DORIS DUNN, flute
NANCY AVERY, oboe
MARTY WALKER, clarinet
GREG BROWN, bassoon
RUSSELL MURRAY, flugelhorn

†Orpheus (1977) — *David Maslanka*
GREG BROWN and KEVIN CENICEROS, bassoons
KIRK SHARP, percussion

‡Piano Solo (1978) — *Michael Fink*
STEPHAN MOSS, piano

Fragments from Sappho (1962-65) — *David Ward-Steinman*
Introduction
Prayer to my lady of Paphos
It's no use
Awed by her splendor
We drink your health
Epilog
KATIE WELD, soprano
VIRGINIA ANDERSON, clarinet
DORIS DUNN, flute
STEPHAN MOSS, piano

INTERMISSION

To his moon and car (1974) — *Alvin Curran*
THE ENSEMBLE

†Regrets of Adolescence (1978) — *Paul Reale*
LYSBET JENKINS MURRAY, soprano
RUSSELL MURRAY, trumpet
MARTY WALKER, bass clarinet

Continuum (1963) — *Larry Austin*
DORIS DUNN, flute/alto flute
NANCY AVERY, oboe/English horn
KEVIN CENICEROS, bassoon/contrabassoon
RUSSELL MURRAY, trumpet/flugelhorn
STEPHAN MOSS, harpsichord/celeste
KIRK SHARP, percussion

‡ - premiere
* - West Coast premiere
† - commissioned for the Ensemble

Appendix 5: Steinmetz Article "A Few Easy Multiphonics for Bassoon"

USE OF APPROPRIATE BASSOON FINGERINGS

Shortly after the copy for the December issue of THE DOUBLE REED was finalized, Mr. John Steinmetz of 2261 Kenilworth Avenue, Los Angeles, California 90039, submitted an interesting paper on bassoon multiphonics. His descriptive categories, notation, and musical resultants proved to be well contrived, organized and intriguing.

In view of the above and in recognition that such Extended Techniques are, or should be, an integral aspect of the contemporary bassoonist's repertoire, this issue's fingering column will depart from the usual traditional format by offering Mr. Steinmetz's brief monograph in its entirety.

Those readers interested in learning more about Extended Techniques, for bassoon and other woodwinds, should refer to the pioneer book on the subject:

New Sounds for Woodwinds
by Bruno Bartolozzi, pub. (Oxford Un., London, 1967)

or a more recent, exhaustive methodology, specifically for the bassoon, covering the entire gamut of contemporary effects:

Metoda per Faggotto (78 pages)
by Sergio Penazzi, pub. (edizioni Suvini Zerboni, Milano, Italy, 1971)

For detailed technical information regarding the acoustical derivation and rationale of multiphonic phenomena in woodwinds, one may refer to the following recent publications:

Multiphonic Tones in the Woodwind Instruments by John Backus, pub. (Acoustical Society of America Journal, February, 1978)

Fundamentals of Musical Acoustics by Arthur Benade, pub. (Oxford Un., New York, 1976)

Have fun, enjoy, and let's hear from YOU! Submit contributions and questions for this column to:

L. Hugh Cooper
School of Music
The University of Michigan
Ann Arbor, Michigan 48109, U.S.A.

A FEW EASY MULTIPHONICS FOR BASSOON

John Steinmetz

More than the other woodwinds, the bassoon is capable of rich, varied, beautiful multiphonic sounds. I made this list for a composer friend who asked about multiphonics.

The list is purposely short, so there isn't a bewildering array of choices, and includes only fingerings that I find fairly consistent and relatively easy to produce. I hope these will work for all German-system bassoons. (Some stiff reeds may not work.)

I'm not altogether satisfied with the notation. Any ideas out there in colleague-land? My thoughts on notation:

1. Keep it simple, sight readable.
2. Don't bother notating the sound for the performer since it's often so complex, confusing, and variable from player to player.
3. Simplicity and clarity are more important than standardization.
4. Notation indicates the fingering, not the sound.

Note: In Mr. Steinmetz's notational system, the lower note-head represents the primary fingering used as a base. Upper, diamond-shaped note-heads signify keys to be added to or subtracted from the basic finger pattern. In addition the plus or minus letter and/or numerical values appearing under the notes indicate, by subscript code, additional fingers or keys to be added to, or subtracted from, the basic pattern. (L. H. Cooper)

Finger-holes are numbered as follows:

o = 1
o = 2
o = 3
—
o = 4
o = 5
o = 6

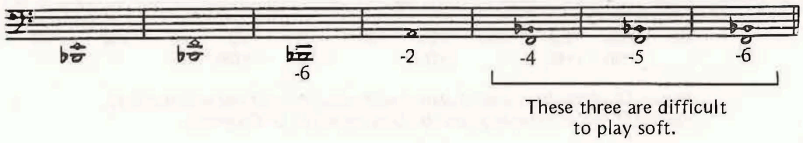
Fingering Example:

Finger low F without fingers	
1 and 6,	-1
add right thumb Bb	-6
plus low Eb key.	+Eb

10

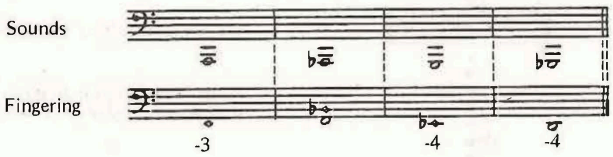
MULTIPHONICS

I. GURGLES



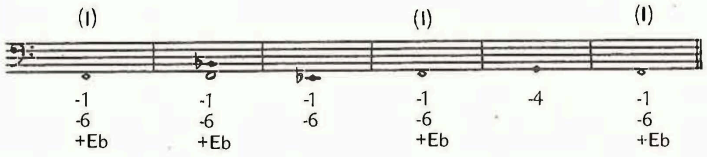
II. IMPOSSIBLE NOTES

(may need to be reinforced by another instrument.)



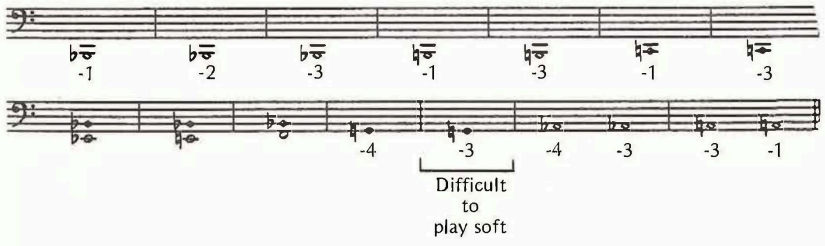
Note: This Extended Technique would appear to exemplify the acoustic phenomenon of internally generated difference tones. (L. H. Cooper)

III. A CADENCE (D MAJOR)



This series produces an extraordinary effect. (L. H. Cooper)

IV. MISCELLANEOUS DEATH RATTLES AND LOST CHORDS



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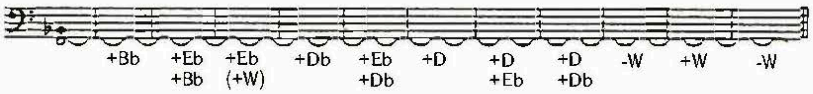
V. FILTERING

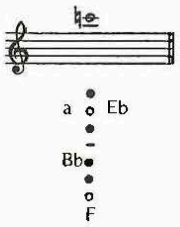
The timbre of most multiphonics (and of most regular notes) can be manipulated by opening and closing keys on the low end of the instrument, and by using the whisper key.



Note: All of the keys added above, with exception of the whisper key, represent low register keys on the long joint. (L. H. Cooper)

BONUS: Speaking of Extended Techniques try this screecher from:

MORDECHAI RECHTMAN
Tel-Aviv, Israel



To be played with a hard reed (thin-tip).

Note: If at first you do not succeed, try it again on a dry reed. (L. H. Cooper)

Appendix 6: Interview Transcript with Per Hannevold

July 27, 2019

C: Why did you choose to commission a sonata from David Maslanka

P: Well you know, the whole thing started with Russell Peterson. Do you know him?

C: No, I don't.

P: He is the bassoon professor at Concordia College in Moorehead. And we were there with the Bergen wind quintet several times in the 90s, and he told me that, he is a bassoonist and also a saxophonist, and he told me about this composer, David Maslanka who composed for saxophone and also for wind ensemble and also for wind quintet. And he said that you guys should really play his music. He gave me a copy of the second quintet, and we really fell in love with his music because it was great and then we decided to continue with the third quintet and then number one. And then we decided to have a recording session, with the quintet, to record all three of these quintets. So, I got in touch with him and told him what we were doing, and he was very excited that we were playing them, and that we were recording them of course. And then, I think it was in 2000 or 2001, one of those years, I told him I was going to be in Aspen. So he came here and I had prepared the three quintets. So he could come in and coach them and he was very inspiring. And taught them and talked about his philosophy of composing, and he became very friendly and said he liked to write for the bassoon. And so I asked if he wanted to write a bassoon sonata for me.

C: Yeah, I think my first exposure to his music was in the wind ensemble at my undergrad, and I was in a woodwind quintet as well and we found out he had composed for that ensemble as well and so we ended up performing the third one. Then from there I found out about the Bergen quintet and about you, and found your recording of the sonata.

P: Yeah, I think he composed the sonata in 2004, yeah 3 or 4, I wanted to do it on the 10th anniversary Moorehead bassoon symposium. That was in March, and he said yeah that shouldn't be a problem. And then I didn't hear anything more. Then it was like 3 weeks to go, and I wrote to him and said "How is the sonata going" and he said, "Yeah, I'm working on it, I'm going to send it

to my son now who is going to do the Finale or Sibelius inputting." So I got the music 10 days before the premier.

C: Oh wow!

P: So yeah I had to learn it in less than two weeks before the premier.

C: So how did that last movement go with only 10 days?

P: I have the recording of the premier, I'll send it to you.

C: Yeah, that would be interesting!

P: Yeah, you just have to do it, it was programmed already as the premier.

C: Yeah, I just listened to it again and it's always inspiring and intimidating, even though I've already played it. Looking at the page while all of those notes go by, gives you something to worry about.

P: It's just like your life you know.

C: Are there any aspects of David's other pieces that you particularly admire, or any comments on their overall structure or their emotional impact?

P: You know, he said every day he would go into his studio and he would play Bach chorales on the piano and then he would sit down at the table and start writing. And then he said he would just "pack in." That was the word he used. He was a very spiritual composer. He wasn't like eight bars of this, ten bars of this. He said he just wrote down the music, he had a head full of music and it would just flow down to the pencil. He said that every time he wrote for winds, he would just hold the door open and he wrote for strings he held the door closed.

C: Hmm

P: He was very emotional and very spiritual in the way he composed music.

<Trouble with the microphone>

C: So, you were talking about how he started each day with the Bach chorales and reharmonizing them

P: Yeah, I mean, he always had this in the background of his composing. If you play his third quintet, you have a lot of this in there, very clearly.

C: Yeah, sometimes they're explicit, in one of the quintets he specifically tells you which chorale he's quoting. I've been looking in the sonata there are several moments that seem like they could be Bach chorales, but I haven't found a specific one that he might be quoting.

P: I think so. I think he was probably just taking it all in and letting it mull in his head and putting down what came to him.

C: So you talked a little bit about the commissioning process already, so you weren't very involved in the process. Basically, you asked him if he would do it, and eventually he sent you the score right before the premier, right?

P: Yes, we had 3 or 4 days in Aspen, we hung out and talked about music in general, and he heard me play at the Moorehead conference and in the orchestra concert, and had heard my recordings with the Bergen wind quintet. So, I set no boundaries on him.

C: Have you performed any of his other music, any of the other bassoon pieces?

P: No.

C: That's a project of mine, I want to record all of them at some point. He had two earlier pieces for the bassoon from the 70s.

P: Yeah, I know I should, but in my life there's so much music you know? And it's really difficult to find time to do more than I do.

C: Right

P: But you know, I wouldn't guarantee that I wouldn't do it. He has that Dr. Who piece right?

C: Yeah, I just recorded that a month or so ago.

P: Is that the one with the vibraphone or marimba or something?

C: No, that's another one for two bassoons and marimba, called Orpheus.

P: Yeah, they're very different music, I think I've heard them at some point.

C: Yeah, Music for Dr. Who in particular has a lot of multiphonics. Both pieces can be more strident, they're from his earlier style before he really adopted Bach's style. But especially in Orpheus, there are very clear moments of tonality and very "Maslankian" sounds. So I'm trying, in

the course of my document to tie together some of those aspects that are indicative of his own personal voice, even though they were from an earlier period and were different form the music he's well known for, there are still strong elements of his own individual style and music.

P; when he was here, he said he used to have mental problems when he was younger. And that he started to read, Jung, do you know about him? And that that helped him a lot in his personal life, reading Jung, and about dreams. That helped him a lot, he had problems with his mental health. That's also one of the reasons why he left New York and moved to Montana, to get away from that.

C: Yeah, to get away from the noise of the city that interfered with his composing. On that note, before you commissioned the piece, did you know how much of a spiritual element there was to his compositional process?

P: I knew he was into it, I didn't know how much, you know? Because I didn't know him that well, he came here, we spent three or four days together. Actually, I don't think I needed to know any more at that point. I liked his music, and he wanted to write for me, that was enough for me, because I knew it was going to be good.

C: If you already know you like his music, you don't need much else.

P: Nope!

C: Sometimes when he composed, especially by commission or dedication he would ask for an object from the person doing the commissioning and he would incorporate that into his process, meditating on it, opening himself up mentally and spiritually, using that as a basis for the piece. Did he do anything like that with you and the sonata?

P: No, I gave him free hands to do whatever he wanted to write.

C: So, we talked about the chorale hymns already, but do you know of anything else that he might have imbedded in the sonata.

P: We actually never talked about that, and he only asked me if I had any input about the technical stuff and I said, "No, I will play it."

C: Like "Bring it on?"

P: Yeah, I didn't want to be like, "Oh don't do that, don't write that." Earlier in my career I had a concerto written for me by a Norwegian composer and she asked me how deep I can play and how high I can play on the instrument. And so, I told her, "Well, I can play a low A lipping down, and I can play a high G." So, I got the concerto and she had written a low A and a high G. So, I feel like you have to be careful, don't say too much.

C: Yeah, it's like at the very end of the Cooper-Toplanksy fingering book, they have a little remark in there, something like, "While it's possible to play higher notes on the bassoon, we don't want to include fingerings for them here for fear that composers might write them."

P: Yes, exactly. We didn't talk about that, and he didn't write anything unreasonable like that.

C: Right, range-wise it's not that taxing.

P: I played the American premier at the 2005 IDRS convention in Austin.

C: Oh, Texas, that's where I'm from.

P: Yeah, so that's where the American premier was. So if you go on the IDRS website, if you're a member of IDRS, you can go back and look at the Austin conference, at the opening concert, you'll see where I played the sonata there.

C: Oh, I'll make sure to include that. Speaking of difficulty in the sonata, one of the interesting things about it is that the first three movements are basically marked "Moderate." They certainly have challenges in terms of long phrases, intonation, those more fundamental aspects of playing. Then the last movement is marked "Fast," and actually is very fast, and has some extreme technical difficulties as well as ensemble issues in the offset phrases in the bassoon and piano, conflicting rhythms. What are the most difficult aspects of it to you, are there any particular strategies you have for overcoming them?

P: I don't think I use any sort of trick fingerings for anything. You're probably referring to that [sings fourth movement measure 19], that was never that difficult for me, it's more about having a clean technique you know? About working on your technique every day and with the learning process, don't play too fast. Just build day by day, don't try to play it full speed ahead right away.

C: Right, or even in ten days.

P: And any time you're going to pick it up again with that last movement, don't play everything right away, just those parts that you know are difficult, and then very slowly. You know how the brain works?

C: Yeah, absolutely.

P: The brain works like this: you have to go to the right, it's like walking in the woods, you have to go to the right of the stream, to the left of the rock, crossing the river. Right of the stream, to the left of the rock, crossing the river. Right of the stream, to the left of the rock, crossing the river. What are you creating? You're creating a path, that's how the brain works.

C: Yeah, creating those neural pathways, then linking them together and ingraining them as deeply as they can.

P: Exactly, and resisting the thought, "Yeah, I can probably play it today," because you probably can't. Only slowly, you know? At least that's how I teach it.

C: While the sonata is not programmatic, one common theme I get throughout the work is dissonance warring against consonance. So, like in the first movement, you have the Bach-like chorale settings, which are offset by the dissonant poly chords in the piano, with the angular dotted-eighth-sixteenth rhythms, those two ideas alternating back and forth. Similarly, at the very end of the sonata, you have the coda starting with the G major pentatonics, that devolves into the more dissonant octatonics, and then ends with the piano getting the last word on the inverted G major triad. I don't know if you talked about that at all with David, about any kind of intentional depiction, if not, what does it mean to you?

P: I think it's kind of an uplifting end, you know? And, I don't think he necessarily meant anything by it, it was a nice way to end the piece. And after a thunderstorm, the sun comes back out. And you know what I did, with the last movement, because it's like eight pages or something. One and a half pages are identical at the beginning and end. So I copy it over and make four pages from eight, and make the ending actually a coda. Then I don't need all eight pages on the music stand.

C: Yeah, it's almost an exact return right?

P: It is an exact return. Then it's four pages and you can fit it on one music stand.

C: Yeah, there's not a lot of time or attention to turn a page in that last movement.

P: Sometimes you know it can be a lot of fun to have a lot of music stands. I did the Jolivet duet with Nancy Ambrose King and we had like twenty different music stands to get through that whole piece, walking from left to right. But through that you can edit that last movement to make it more comfortable, I did it myself.

C: I have a couple questions about a few specific parts of the sonata. In the second movement, the second section of it where the piano is doing the big flowing arpeggios, the time signature modulates to 5 over dotted quarter note, then several other time signatures with that same denominator. Do you know why he chose to notate it in that way rather than a "normal" time signature and marking it to broaden?

P: Well you know it's actually very modern to write a time signature like that. Sometimes composers want to be novelties or to have something special. I've never seen that kind of transition before, but I think it's interesting to think, to figure out what he meant. I think it works. I'm sure you have the same experience, what is most important is to have a good pianist.

C: Yeah I always took it to mean that was instructing the performer to have a very specific relationship between the tempos in the bar before and that bar.

P: Yeah, that makes sense. It's a very interesting modulation. He never gave any explanation for it, I never asked.

C: Did you guys have much correspondence at all?

P: Not much, I sent him the recording of the premier, and if I remember, he had very few comments. He said it was very much the way he wanted it to be played.

C: Well that's good!

P: If I find the recording, I'll send you the recording.

C: Yes, I'd appreciate that!

P: I can send it on Dropbox.

C: Great! In some of the chorale settings the bassoon solo line is doubled in the piano part, often in the alto line, but then at some of the cadences the bassoon part is undoubled, often with the bassoon on the third and the piano playing the roots and fifths. Did you ever make a decision about tempering those thirds since they weren't doubled in the piano, or just leaving them the way they were?

P: I don't think I ever thought about changing anything, no I thought it was perfect the way it was.

C: And then, in the third movement, another very unique aspect of the sonata that I haven't run into anywhere else. He has the swells in the bassoon from piano to fortissimo and then reversed in the piano. Did you discuss any meaning of those, or comments on what they mean to you?

P: I think that's obvious, the piano is a decrescendo instrument. They can never crescendo. So they start with the accent and decay, and the bassoon does the opposite, so they cross places, creating a very interesting sound. I always liked that section, many people didn't understand it, I always thought it was an effective setting. The long ending of that movement, you know with the long notes and the diminuendos, is very similar to the ending of the second quintet. The first movement, which also ends with the oboe playing softer and softer and softer. We would always talk about it like it was oboe music you know? Like an oboe solo that you take it far away and then the sun goes down. It's a little like that, I think, the end of the third movement. Then there's that fantastic start to the fourth movement, that bright piano. I thought that was a very nice, a very touching part of the piece.

C: In writing about the sonata, Maslanka said that the last movement a nod to two of his favorite composers: Poulenc and Shostakovich. But he doesn't supply any particular piece that it's evokes. So does that evoke any of their pieces to you, because to me it mostly sounds like Maslanka.

P: Shostakovich, you know Maxim Shostakovich, he was music director in New Orleans. In the late 80s, early 90s, and he was asked in an interview about why there are so many bassoon solos in the

music of your father. And Maxim answered that not many people know this, but my father was a very religious man, and every time the bassoon plays, it's the voice of God.

C: Huh! I've never heard that before.

P: No, I think that's something you should include at some point. So if you listen to Shostakovich and the bassoon, he thinks the same. You know the 9th symphony, the solo after the wild trombones and the cymbal and stuff, the bassoon comes in like, "You People" [sings F C opening]. When I heard that, I had to change my perception of the solo, and I've played all of his music many times. And when you think of it in those terms, it becomes very interesting. Very interesting to play that music, and I'm sure that Maslanka had some of the same feeling.

C: Yeah, that's interesting in that, thinking about tonality in general. Since most of Maslanka's music is so tonal. What popped into my head there with Shostakovich's 9th, he had just gotten in trouble with the communist regime and they wanted him to write more tonal, patriotic music and much of the 9th symphony falls into that style that they wanted for that kind of propaganda. And the fourth movement is not, it's been described as Shostakovich's own voice railing against things.

P: Yeah, think about those things, I think it'll change your perception of Shostakovich. You know, he couldn't tell anyone those things.

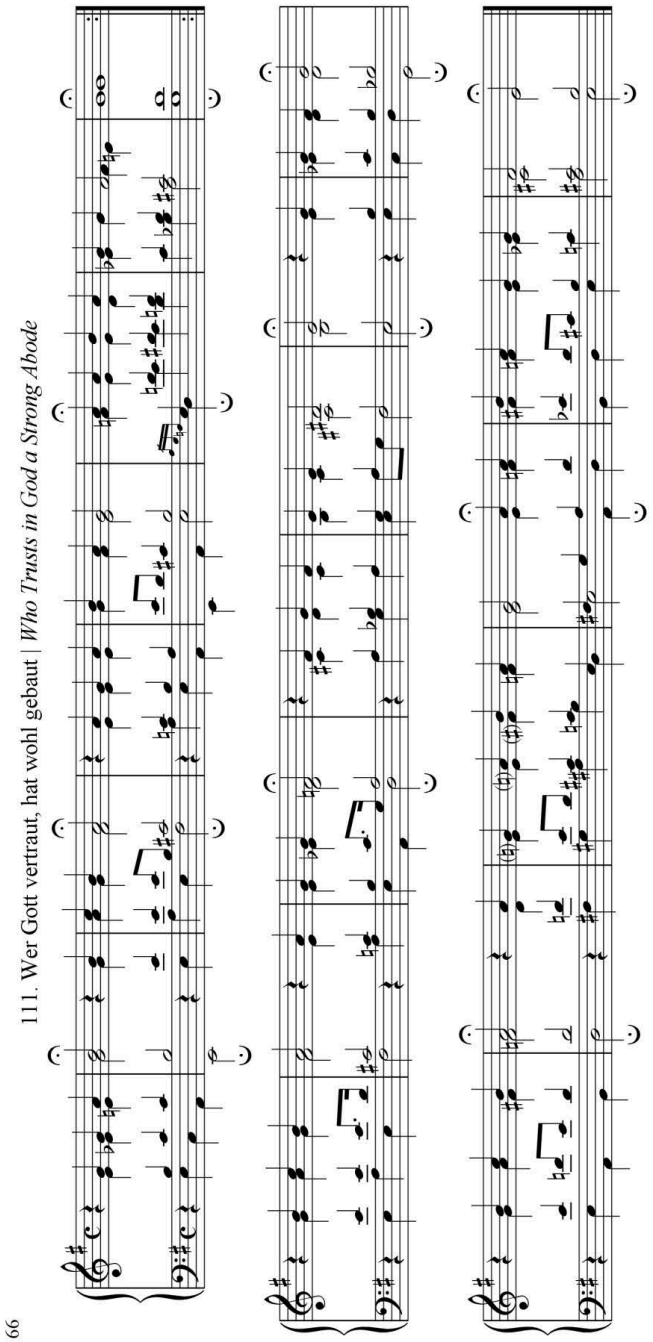
C: Right. Is there anything else about the sonata or David in general that you'd like to share?

P: I don't think I have much more. He wrote the piece, I played it, he was happy with it and I kept in touch with him. I didn't know how sick he was two years ago. I played the sonata in a recital with the principal woodwinds, we played a sonata each, and I sent him that program and the recording. And I never heard from him, and then obviously, he was very sick, his wife died about a month before him, and then I got the name from his son, saying that he had received the letter from me and that he was glad that I played the sonata, and that was the last thing I heard. So I think that's all I have to contribute.

C: Well thank you so much for all of that, that gives me a lot of background and some details that I can work around and imbed. So I really appreciate you taking the time to talk with me.

P: Absolutely.

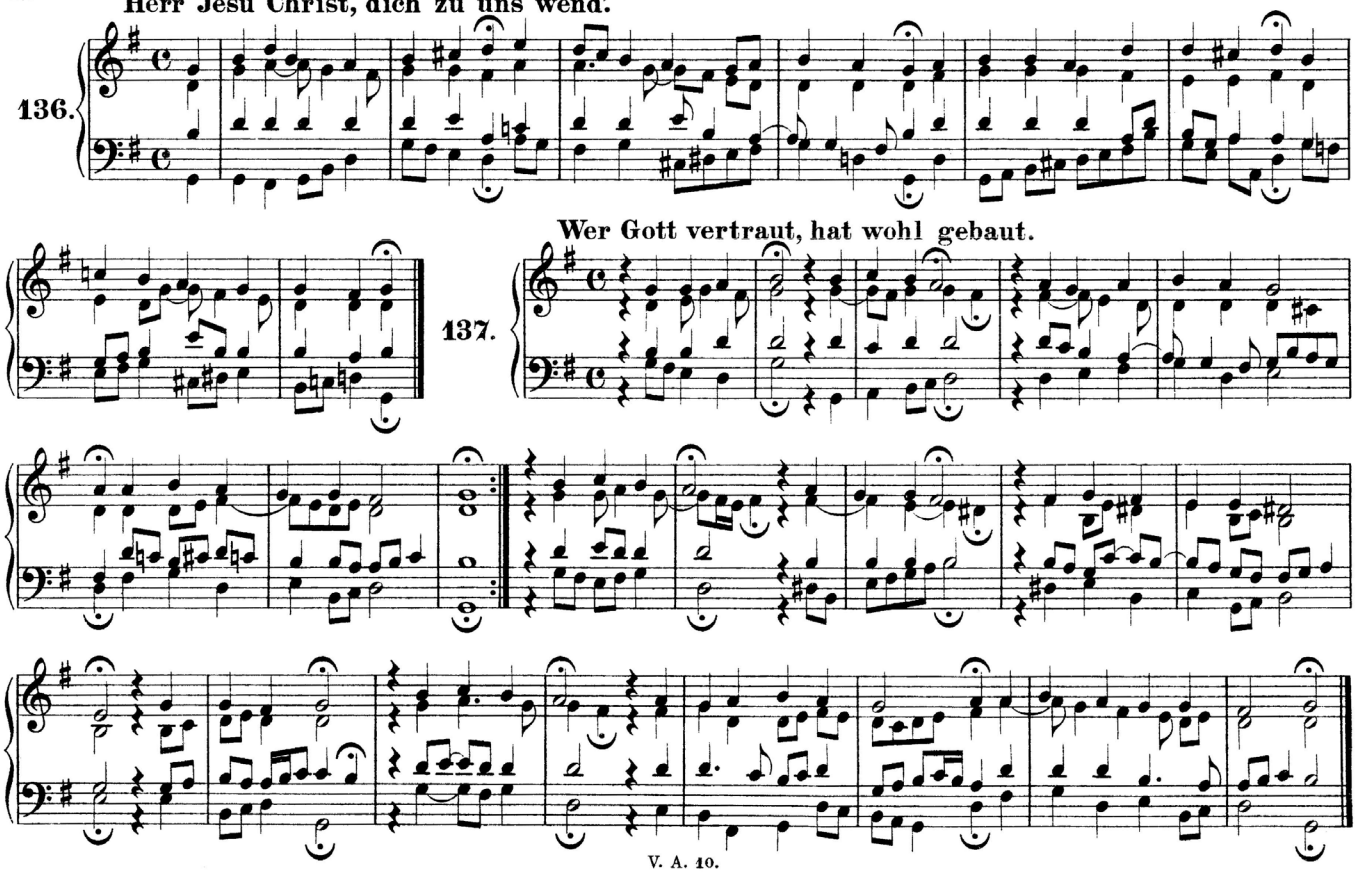
Appendix 7: Chorales by Bach and Maslanka used in the *Sonata for Bassoon and Piano*



This chorale setting is used by Maslanka in the opening of the first movement of the Sonata. It corresponds to Chorale No. 137 by Bach, shown on the next page.

Herr Jesu Christ, dich zu uns wend'.

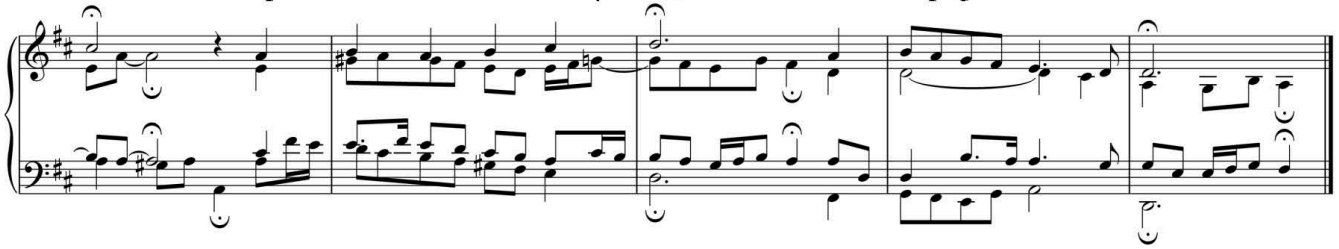
136.



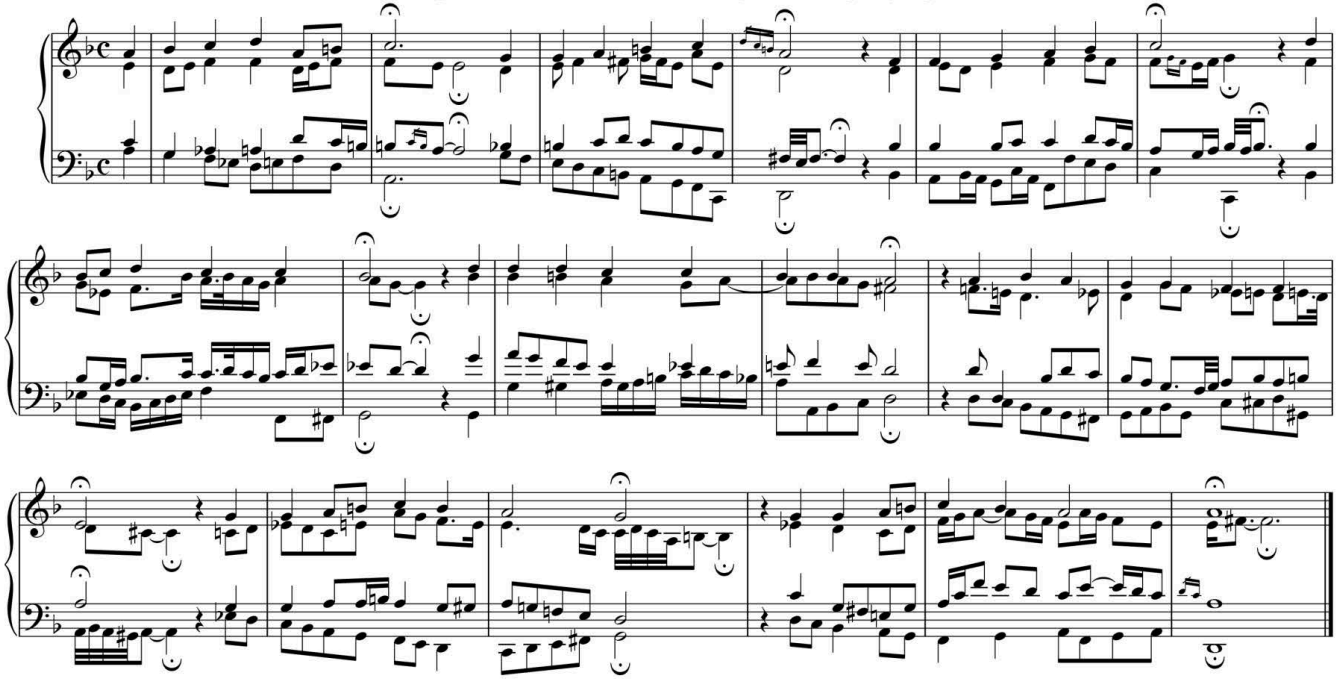
Wer Gott vertraut, hat wohl gebaut.

137.

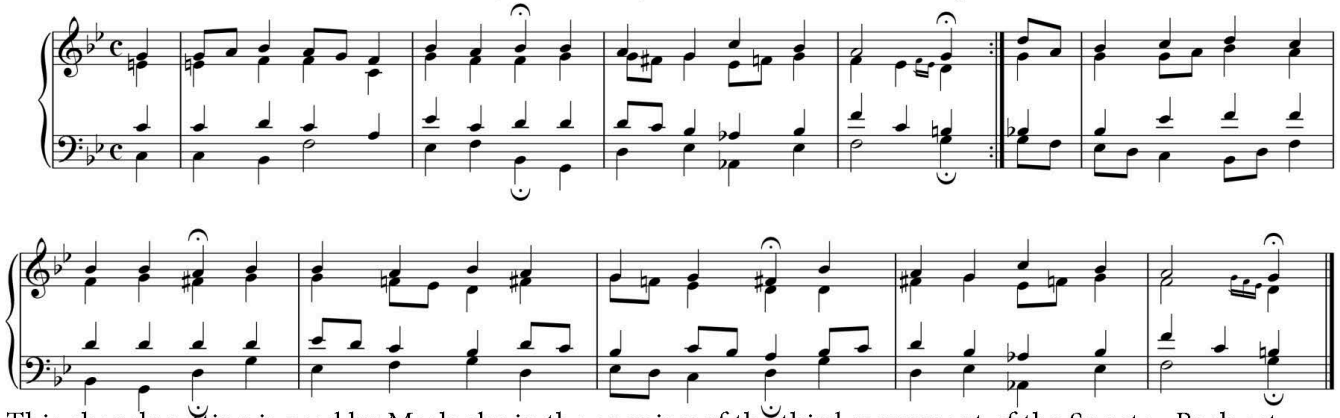
This chorale setting is used by Maslanka in the second section (mm. 40-59 of the first movement of the Sonata. It corresponds to Chorale No. 82 by Bach, shown on the next page. [53]



91. O großer Gott von Macht | *O God of God, O Light of Light*

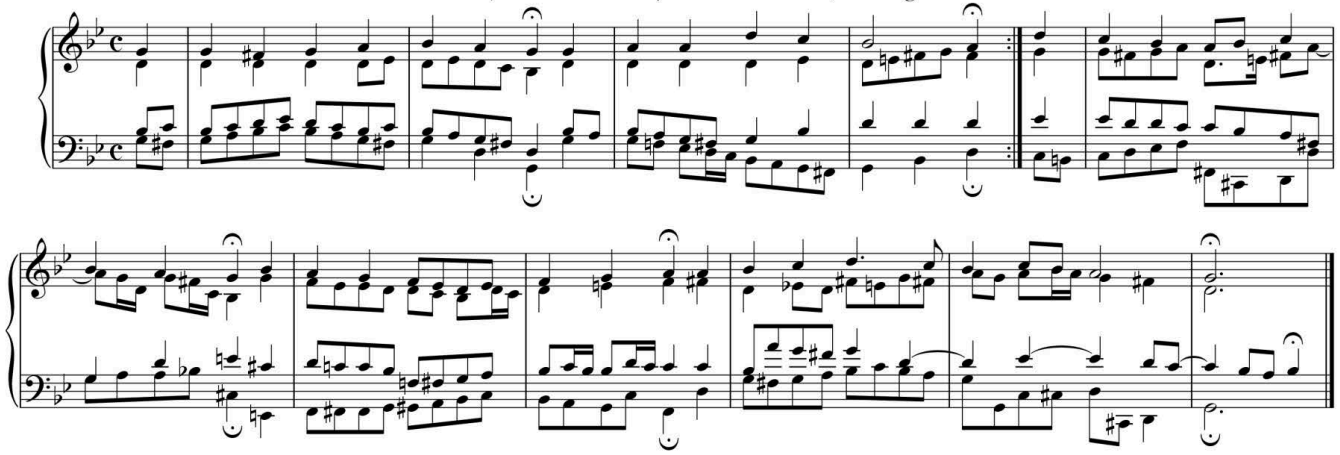


48. Herr Jesu Christ, du hast bereit | *Lord Jesus Christ, Thou Hast Prepared*



This chorale setting is used by Maslanka in the opening of the third movement of the Sonata. Bach set this chorale three times, twice in G minor (Nos. 73 & 266).

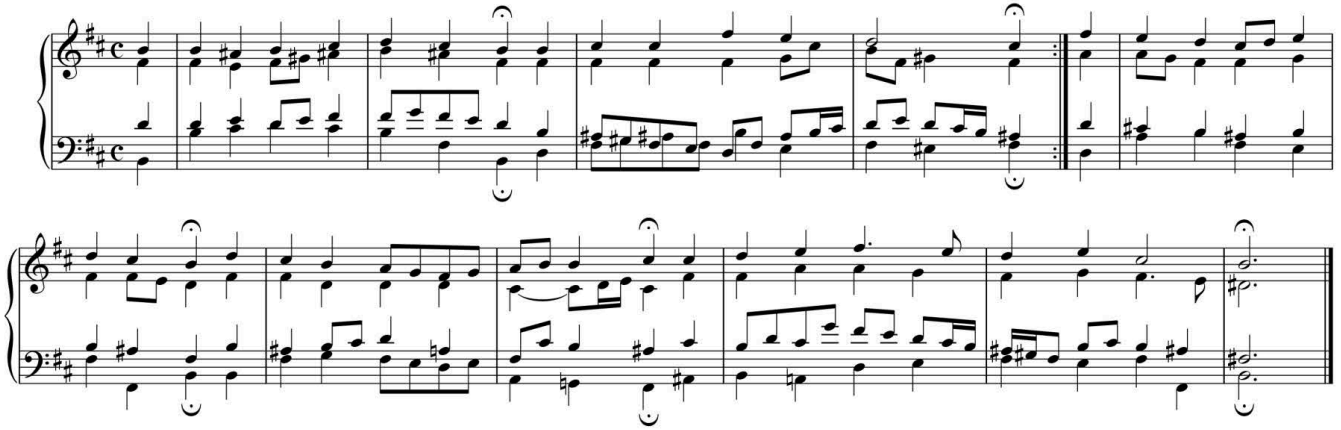
49. Herr Jesu Christ, du höchstes Gut | *Lord Jesus Christ, You Highest Good* ***1***



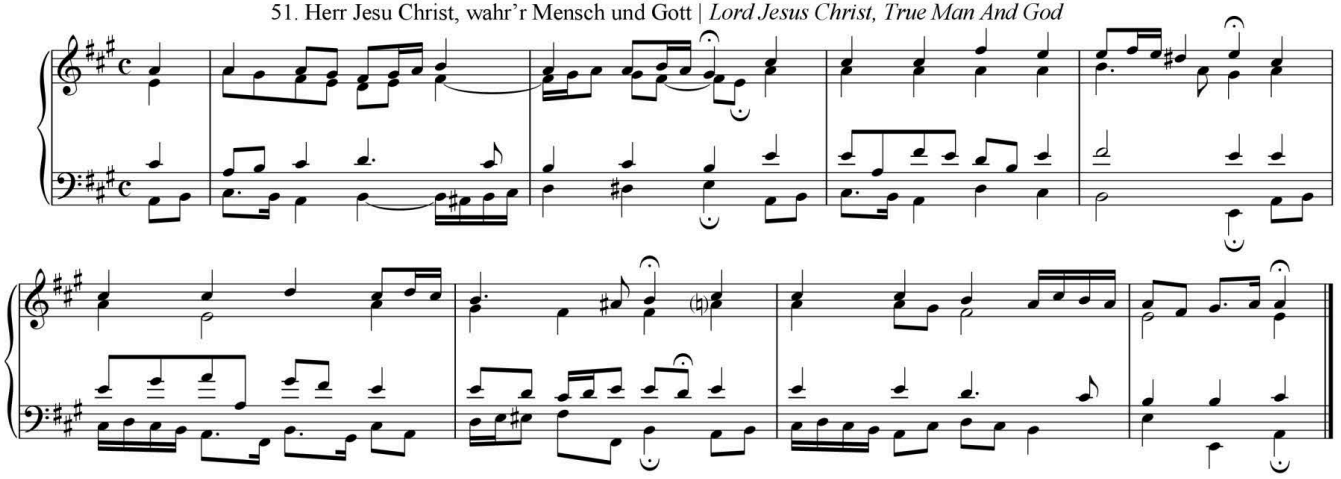
Maslanka also set Herr Jesu in B minor (as did Bach), this version was not used in Sonata

28

50. Herr Jesu Christ, du höchstes Gut | *Lord Jesus Christ, You Highest Good* ***2***

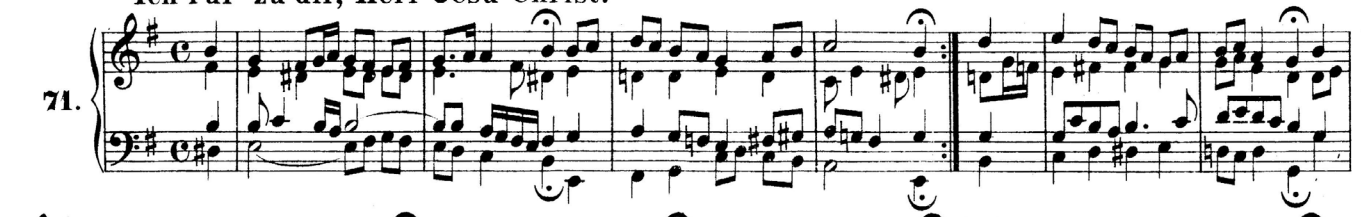


51. Herr Jesu Christ, wahr'r Mensch und Gott | *Lord Jesus Christ, True Man And God*



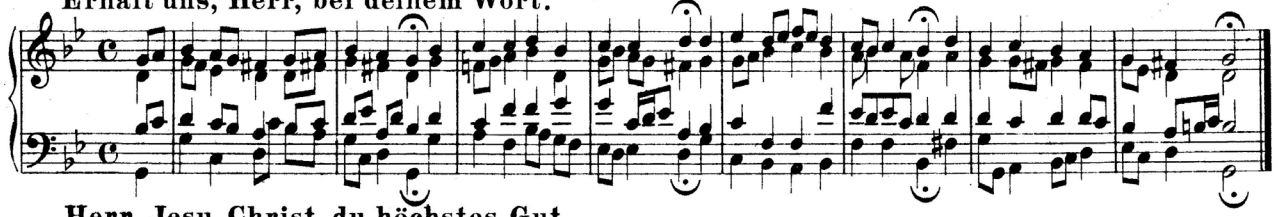
Ich ruf' zu dir, Herr Jesu Christ.

71.



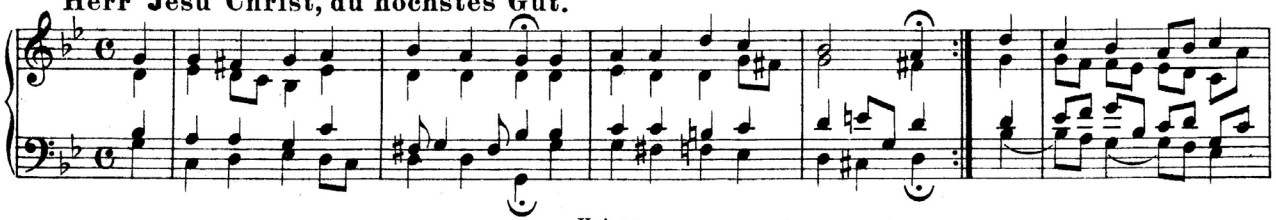
Erhalt' uns, Herr, bei deinem Wort.

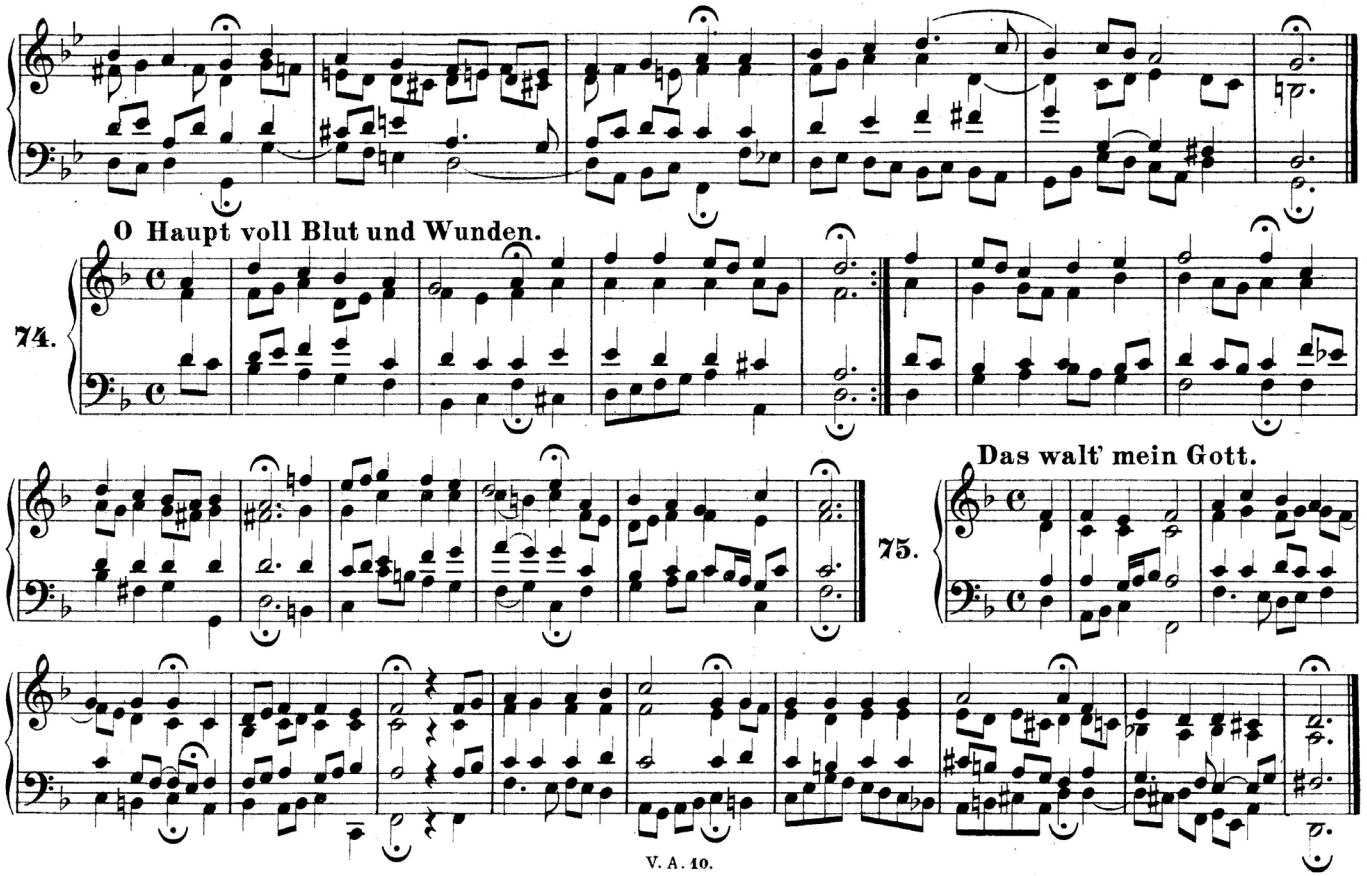
72.



Herr Jesu Christ, du höchstes Gut.

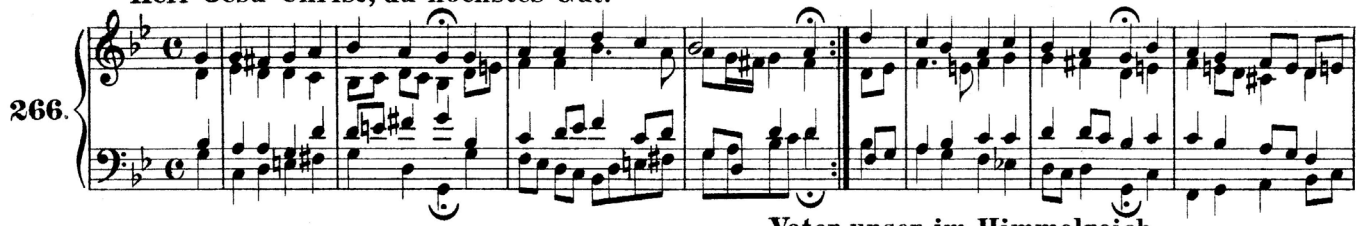
73.




O Haupt voll Blut und Wunden.
74.
Das walt' mein Gott.
75.

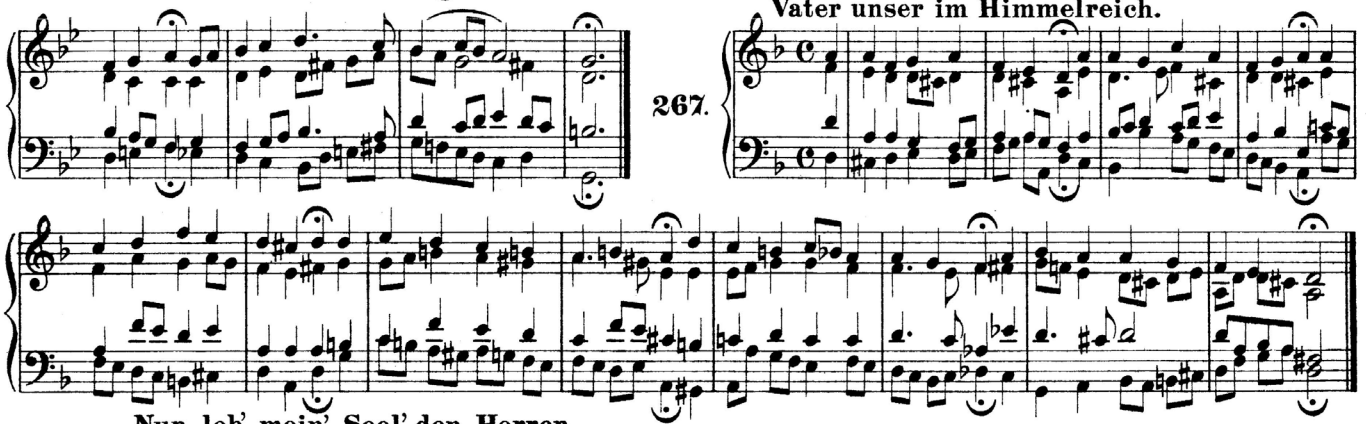
Herr Jesu Christ, du höchstes Gut.

266.



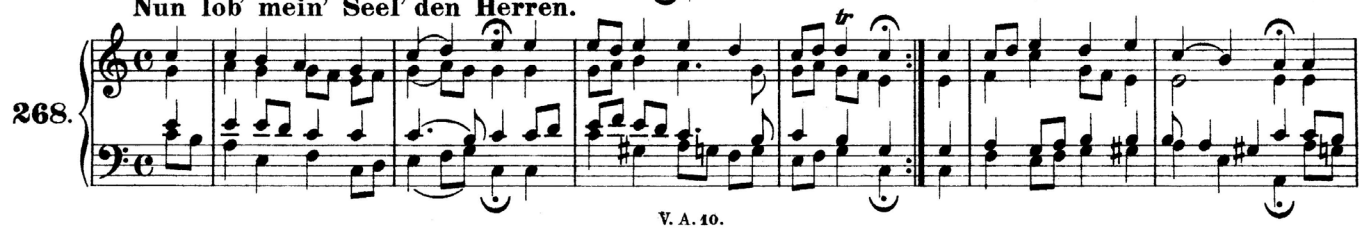
Vater unser im Himmelreich.

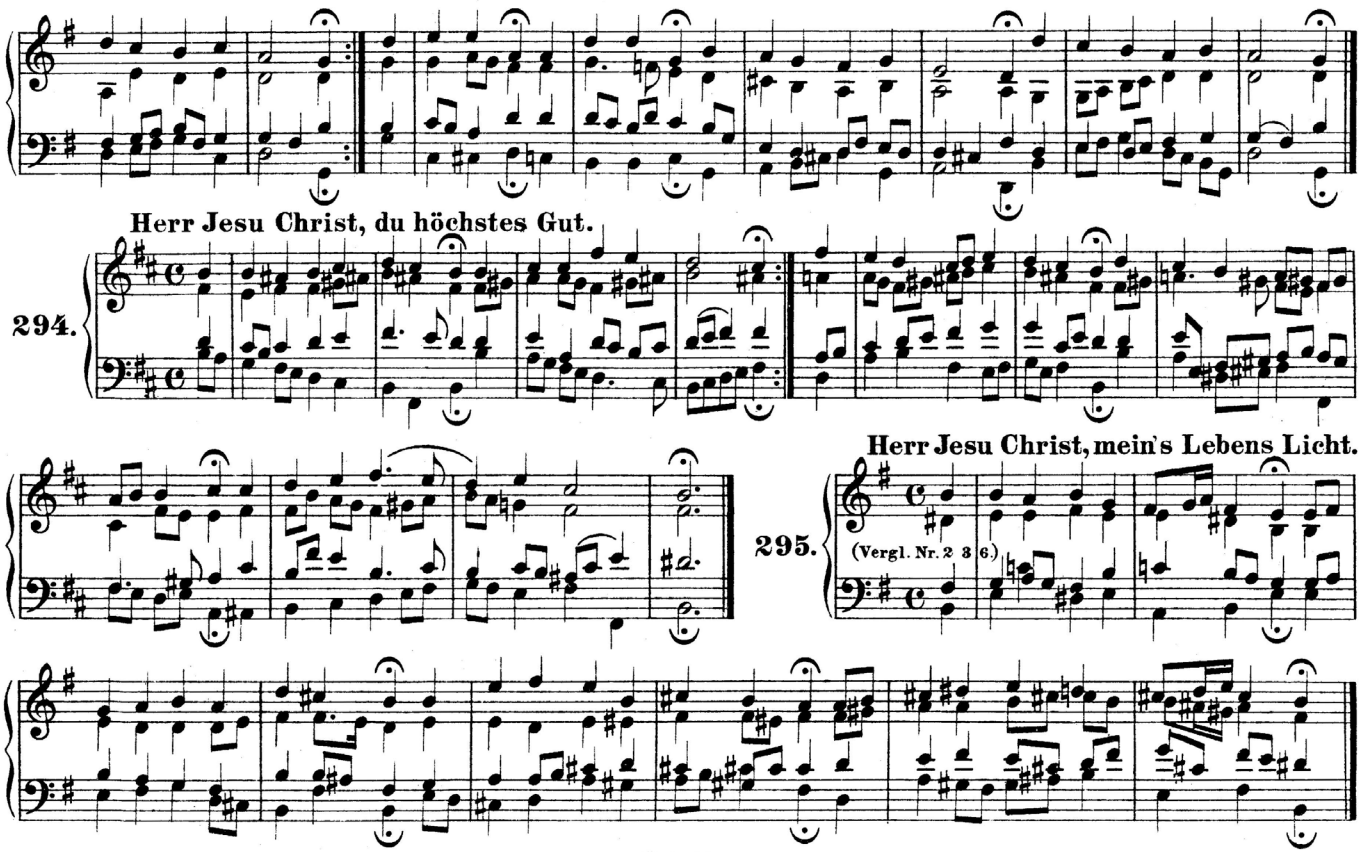
267.



Nun lob' mein' Seel' den Herren.

268.




Herr Jesu Christ, du höchstes Gut.
294.
Herr Jesu Christ, mein's Lebens Licht.
295.
(Vergl. Nr. 2 3 6.)

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